

Sardou. Plays and Others

DRAMATIC
MIRROR



Drama, Vaudeville and Motion Pictures



CECIL KERN
in "The Governor's Room"

"H. M. S. PINAFORE" AT THE HIPPODROME—A REALISTIC SETTING

White, N. Y.



ROSZIKA DOLLY

White, N. Y.



SYDNEY BOOTH AND ISABEL IRVING IN "THE TRUTH"
CURRENT PLAYS AND PERSONALITIES

White, N. Y.



GLADYS HANSON IN "JERRY"

Stockman, Atlanta.



THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879



VOLUME LXXI

NEW YORK, WEDNESDAY, APRIL 29, 1914

No. 1845

TECHNIQUE AND METHODS OF WRITING PLAYS

Sardou Revivals Illustrate One Secret of Success Not Utilized by Many American Dramatists

By ALICE COON BROWN

Dramatic Editor Columbus (Ohio) State Journal

SEVERAL revivals of Sardou's plays, which have been planned for the near future, focus attention again on this wonderful Frenchman, who was the storm center of so many theatrical conflicts during the past generation and, even in this, since his activity ceased only with his death in 1908.

Charles Frohman is now preparing for the Spring season a revival of *A Scrap of Paper*, with Ethel Barrymore, John Drew, Charles Dalton, Ernest Glen-dinning and other distinguished players; and the revival of *Diplomacy*, which was one of the great successes of the London season just passed, is to be repeated for America, with William Gillette, Marie Doro, and Blanche Bates in the leading parts. After all, there are few plays in which actors are more certain of winning success than in those by Sardou.

It has been very much the fashion in recent years to sneer at Sardou. It is plainly noticeable, however, that most of the sneering has been done by unsuccessful playwrights and their cohorts. And Sardou was successful! His critics love to call his plays machine made, artificial, built upon a formula, etc. However, few other playwrights seem to be able to use the formula to such good effect; and no doubt many would be glad to accumulate the fortune that fell to Sardou if they knew how. He often received from his plays over 250,000 francs (\$50,000) a year. Some of his more successful plays netted him over 500,000 francs (\$100,000) a piece. Sardou worked in every branch of playwriting from vaudevilles to librettos; and, reckoned by acts, as the French number a playwright's works, he has over 250 acts to his credit, including about sixty complete plays which were produced. You may admire Sardou dramaturgy or not, but his success was unprecedented. And his plays continue to be acted.

He was a man of the theater and he wrote for the theater of his time, for actors and for the playgoing public—not for librarians and bibliomaniacs.

A Scrap of Paper (*Les Pattes de Mouche*), which Frohman is soon to revive, has already had no less than nine productions in America. *Diplomacy* (from the French *Dora*) has had almost as many productions.

Such records (and one might go on enumerating astonishing Sardou statistics for columns) show that Sardou had something besides a formula to go upon, something which perhaps American dramatists, now gambling rather wildly for success, might do well to emulate. A life of Sardou, which was published only last year, gives an extraordinary insight into the methods of the dramatist. It is written by Jerome A. Hart and contains one chapter of especial fascination on his methods of work. A marvellous industry, which, as the author says, knew but one rival in the world, that of the indefatigable Bernhardt, is the predominating characteristic of his "method of work," that and the "infinite capacity for taking pains" which has always belonged to genius.

Very recently an American playwright of some standing brought here a new play. The *Man Who Would Live*, by William J. Hurlbut, had already played two engagements (one in the capital city) before being shown at the Hartman. Nevertheless, when the production arrived here the play was still in an unfinished condition. It was not only undergoing minor changes in lines, but the condition of the

last act gave the impression that the author was still undecided as to his conclusion. In fact, he admitted that he had entirely changed the love interest of the play after its tour had started. We have had many similar incidents here.

It is the old American fault of too much hurry. We can't even wait to finish our plays, it seems, be-



MADAME BEATRICE LA PALME IN "LOUISE."

fore placing them upon the stage. It is generally admitted that some of the work of the playwright has to be done in rehearsals. Nevertheless, it seems evident that if American playwrights would at least take the pains to develop their plots and create their situations before placing much-enduring actors in rehearsal, some failures might be obviated.

Would-be playwrights should not fail to read Mr. Hart's chapter on the Sardou method. One cannot resist quoting in part his description based on the dramatist's letters:

Whenever an idea occurred to him, he immediately made a memorandum of it. These notes he classified and filed. For example, years before the writing of *Thermidor* he had the thought of one day writing such a play.

Everything that he read about that epoch of the French Revolution, and the ideas which this reading inspired, he wrote down in the form of rough notes.

Engravings, maps, prints and other documents of the time he carefully collected. Memoirs and histories he annotated and indexed, filing away the index references in his file cases or "dossiers." At the time of his death, Sardou had many hundreds of these dossiers, old and new. Some of the older ones had been worked up into plays, while the newer ones were merely raw material for future dramas.

When the idea of a play had measurably shaped itself in his mind, he wrote out a skeleton plot, which he placed in its dossier. There it might lie indefinitely. In this shape *Thermidor* remained for nearly twenty years, and *Theodora* for ten.

When he considered that the time was ripe for one of his embryonic plays, Sardou would take out that particular dossier, read over the material and lay it aside again. After it had fermented in his brain a time, he would, if the inspiration seized him, write out a scenario. After this he began the actual writing of the play.

He never followed the chronological order, but wrote his most important scene first. When he had roughly put his play together, he once more carefully examined all the notes, maps, engravings and other documents in the dossier, made any additions which suggested themselves, and then copied out his draft on large sheets of paper with plenty of margin. While copying, many ideas occurred to him, which he added to the draft.

When it was finished, he would lay it aside for some weeks, after which he would again read it, making further corrections. Thrice this process was repeated, and at last the margin had disappeared under the numerous corrections and interlineations. Then he turned it over to the copyist, by whom the succeeding drafts were made.

The play had now assumed form; it remained to be shaped and polished. The importance that Sardou attached to the spoken word is shown by his brilliant dialogue. After he had finished the fourth draft of a play he often rewrote the dialogue three or four times.

As each of these new drafts was copied it was bound and put aside. The earlier drafts looked like what the printers call "foul proof," with myriads of minute interlineations written in a microscopic hand. At last the copy ceased to be loaded with corrections, and approximated to what printers call "clean copy." Even then he would frequently refer to the earlier drafts, and restore versions of the dialogue which he had discarded.

In the preface to *La Haine*, Sardou has told how his plays revealed themselves to him. "The problem is invariable. It appears as a kind of equation from which the unknown quantity must be found. The problem gives me no peace till I have found the answer. In *La Haine* the problem was: under what circumstances will the profound charity of woman show itself in the most striking manner? The formula once found, the piece came by itself."

Thus Sardou confessed to a formula, but one which differed with every play and which simply meant a purpose, or a unification of plot interest. Perhaps the formula plan might not be a bad substitution for the mere vague desire to make money, the chief purpose discernible in many new plays.



SIR TOBY BELCH.
In "Twelfth Night."



JACQUES.
In "As You Like It."



SYDNEY GREENSTREET,
In "Private Life."



CALIBAN,
In "The Tempest."



Photo by Bruce, N. Y.
JUDGE,
In "The Goddess of Reason."

STUDIES IN CHARACTER MAKE-UP BY SYDNEY GREENSTREET.
Actor Now with Margaret Anglin, in Various Roles of His Career.

"SOME" AMERICAN SLANG

Cyril Maude's encounter with American slang, has interested him and amused him very much, since his stay in New York.

"We are tremendously amused at the astonishing cleverness of American talk, and whenever we can we introduce it in our best circles.

"Some of the things I learned from my charming American friend whom I met on the ship were frankly unknown to me in London. Thanks to her, I learned what a 'four-flusher' was. That really ought to reach London soon, for we have a few of them over there. In England poker is not a national game. It it were I have no doubt our London English would take on speed. Your mania—or shall I say your genius?—for speed has changed the old customs of pronunciation, of grammar, most of the alphabet itself. Because you Americans haven't time to explain you give each other a brain pinch with a word or two and let the other fellow 'do the rest.'"

"Then I find you have the most surprising synonyms in your slang. The American lady who described for my London comprehension the meaning of the 'four-flusher' promptly qualified it by explaining that a 'four-flusher' had no immediate relation to a 'tin horn' although they might work together. Try as I would to find a synonym for either of these human species in the London English I couldn't.

"The discernment with which this American lady prepared my British understanding for the surprises of New York English was particularly brilliant. She realized my mental habits required a complete upheaval. In her own subtle way she applied dynamite, that is to say, the dynamite of American humor.

"The first lesson she gave me on shipboard in the art of American talk was a severe test. Having settled me comfortably in a steamer chair, tucked in with a rug so that I could not easily escape, my charming professor began to tell me about a strange animal that browsed in the 'thousand-island mountains' somewhere, called the 'shoo-hoo.'

"She said it was impossible to secure a 'shoo-hoo' in captivity, and then proceeded, without any hesitation and with a very scientific method, to explain. The animal she said, had two short legs on one side and two long ones on the other side. One side of it was hairy, the other side had no hair on it at all. The only way to catch it, she said, was by the long hair side and as it always walked with the hair side inside, and the rest outside, it was impossible to get on the right side of it.

"You must not always take American talk for its face value," she said, as I asked her for more definite details in explanation of this remarkable zoological story; 'you must learn to figure it out.'

"Figure it out?" I said. "Oh, but that is from the French—figure vous."

"New Yorkers have skimmed the world in search of a new language," replied my friend.

"The effect of this yarn essentially American in its extravagant imaginative facility, was instantaneous. The rest of the journey we talked and compared the strange words which abound in London English and in New York English. Some of them were untraceable.

"One of the most sublime and acute words in the United States language to me is 'stunt.' We tried, she and I, to dig into its archaeology, with no result. I suppose that in London we are very literal. We speak of 'stunted trees,' of course, with regret, perhaps, but with utmost propriety. Or, in London, we refer to a person as 'stunted in growth,' but the American sense of the word seems to have an entirely opposite meaning. I find this is a peculiarity of the United States language.

"Americans love the reverse action; their English abounds in opposites. It is as if they regard the

whole of life as a huge joke, so that their most serious events have a delicious ripple of fun running through them. In London we paraphrase; in New York you explode. There is no danger signal, either, one just gets the shock unawares.

"In London, for instance, when we mean what you do when you say, 'That's a good stunt,' we say, 'It is a little bit of all right.' Although the Londoner is mild-mannered, his enthusiasm is under it all, quite real. In New York they tell me it is not enough to be 'ripping,' which in London is supreme praise, although you can 'Rip things up the back.' I must say that in London we usually confine our 'ripping' to a praiseworthy end.

"But the United States language is full of thrills, isn't it?

"I remember we were all sitting on deck one day, watching a gorgeous sunset, when my American friend said in the most charming manner:

"Well, that is some picture!"

"This is a form of enthusiasm so distinctly American in its point of view that it seems to me it typifies the basic principle of the United States language. Americans with their magnificent indifference to the enthusiasm of other races, condescend to apply the word 'some' in a superlative sense. Then, too, it evades argument, differentiation of opinion, analysis. There was 'some' good in that sunset, and that is all an American wanted to know about it. There is no time wasted in the language of the United States on literary perusal.

STAGE CHILDREN

BY JUDGE BENJAMIN B. LINDSEY

I am convinced that the subject of children on the stage has many features that make it a problem so different from that of the factory child that it calls for different legislation. I have never known a factory or sweatshop child that was anxious to do its work. I have never known a stage child that didn't find a great delight in its part.

I would have the Legislatures of as many States as possible—even if only of three or four States—pass a law modeled after or somewhat more stringent even than the present Colorado law relating to stage children. The law should provide that some such authority as the Juvenile Court should grant permits for stage children upon such conditions as the court saw fit to impose for safeguarding the moral and physical health of the child, compliance with these conditions to be obtained by bond to be given by the managers, in a sum of not less than \$2,000.

The conditions should provide that the court should inquire into the salary paid children, with the right to adjust it if it appeared to be unfair, and if the parents were living from the child's earnings or are irresponsible, that a proper guardian should be appointed for the child, to receive and invest the child's compensation; that at least one of the parents, preferably the mother, should accompany the child as guardian, and that if the mother was not competent to teach the lessons ordinarily given in the grammar grades, that a tutor or teacher be furnished, and that performances be so regulated that the child should have at least two hours' schooling a day. I see no reason why Congress should not pass a national law for the protection of stage children.

I observe still another distinction between the ghosts of the English and French poets. Voltaire's ghost is nothing but a poetic machine, which is there merely for the complication's sake. It is powerless to inspire us with the least interest in itself. Shakespeare's ghost, on the other hand, is a real person of action in whose fate we are interested; it awakens terror, but at the same time pity.—LESSING.



Personal



CHASE.—Miss Pauline Chase underwent an operation for appendicitis recently with complete success, says the London Era. "Miss Chase played with the Peter Pan company right up to the end of its tour at Hammersmith recently. She is going on quite satisfactorily, and there is every indication that the popular actress will ere long be able to resume her stage work."

LA PALME.—Madame Beatrice La Palme, the prima donna of the Century Opera Company, is entertaining several offers for next season in the event that she should not return to the Century. She is a Canadian by birth, of French extraction. She started her career as an instrumentalist, and won the Strathcona music scholarship for violin, which resulted in her going to the Royal College of Music in London for three years. It was later that she discovered her voice and embarked on an operatic career. For four years she sang at the Opera Comique, Paris, then at Covent Garden, and subsequently in the Montreal Opera Company under Colonel Meigham. In New York she gave a test of her adaptability by learning fifteen operas in English in four months, and among her roles here were Louise, Juliet, Thais, Trovatore, Pagliacci, Manon, Secret of Suzanne, Hansel and Gretel, Rigoletto, Faust, Carmen. Madame La Palme not only possesses a beautiful soprano, but great vivacity of temperament and personal magnetism. She has sung in Italian and German as well as French and English.

McKINNEY.—Margaret McKinney, formerly well known on Broadway as a prima donna in comic opera, has not only been successfully singing in concert in the South, but has had two of her own song compositions to words of her husband, Paul McAllister, considered of enough musical value to be placed on the programme of Modern American Composers at the National Museum. At a recent concert in Washington of the Friday Morning Music Club she introduced to the musical public of the national capital the aria, "Mona's Dream," from Horatio Parker's Mona. Miss McKinney has been the recipient of a great deal of attention, socially and professionally, during her Winter's sojourn in Washington.

SKIRVIN.—Marguerite Skirvin, at present leading woman with the Lyceum Players at the Lyceum Theater, New Britain, Conn., whose portrait (by Murray) adorns this week's cover of THE MINOR, is one of the youngest leading women, in point of service, now on the American stage. It was less than two years ago that Henry W. Savage met a beautiful and talented young girl, fresh from the plains of Oklahoma, and placed her in the role of Kathleen Lleywell in Excuse Me, where she attracted attention by her talent quite as much as by her fresh and radiant beauty. When this season closed she was transferred to the role of Betsy Blake at the premiere of What Ails You? also a Savage production, and it was in this play that she won her first signal artistic success in New York. It was her first appearance in this city, and her second role, and the special attention paid to her by the critics is a compliment seldom recorded in this city. A season as leading woman at Keith's Theater in Providence, and a season as leading woman with Julian Eltinge in The Fascinating Widow, brought her to her present position as leading woman with the Lyceum Theater in New Britain, surely a rapid, steady and sure rise. Her future plans include an appearance in London in the early Fall, and a return to America for a dramatic production. Miss Skirvin is also a clever writer. Her departments on beauty, fashion and literature are now used by important newspaper syndicates, and have attained a widespread popularity.

MADAME CRITIC

NEWS from the front, dear readers!

No, not Vera Cruz or Tampico, or any of those places which we really must learn to pronounce with a Spanish instead of a Broadway accent, but this time it is news from the very front row.

Have you read the surprising rumors of a possible uplift movement among the chorus men—or boys, as I believe they are disdainfully spoken of by the queens of the front rows? The pretty blondes and brunettes and general-toned coiffures would better look out. Word has gone forth that it is time to elevate the tone of the male portion of the chorus.

"What's the matter with the chorus men?" runs the query. "Why do they never figure in the daily papers or in anything vital?"

It's always the show girls, the ponies, the chickens, the squabs, the hens even—but up to now the male of the species has been an unprotesting figure in the ensembles with an occasional chance at a sextette.

But, alas, how does the chorus man figure? Generally as a sombre background for the lithe, gyrating beauty in front of him, who permits him to touch her fingers without even looking at him, or if she does she's thinking about something else and sees through him as though he were a light fog. Even when he places his hand gingerly about her waist, or holds her fan, or runs for her chair, or arranges her train on the floor, or clinks his glass against hers, it is easy to see that she considers him merely a necessary portion of the stage setting.

But look out, girls, the uplift wave is on the way. I hear there is to be a general sifting of the chorus and eugenics will in the future play a vital part in the engaging of the male chorus. The quiet, content-to-stay-where-he-is-put type will be seen no more. In his place we are to see fellows of brawn and brain. Former bluejackets and college men will be given preference. It is understood that the waiting list of men of this class is already a long one; so, you men of the old-fashioned, accepted type, get ready for a struggle. The latest applicants can all sing and dance, and think an original thought or two besides. They are quick with the Jiu Jitsu at needed moments, and have never been trained to fear the frigid glance of the haughty front-row beauties.

On the opening night of *A Pair of Sixes* the name of Maude Eburne was on the lips of everyone. "Who is she?" was asked, but nobody seemed to know, although the steady first-nighters usually are able to recite autobiographies of players as fluently as though they were blood relatives. The general comment ran that not in years had there appeared so funny a character as the one originated by Miss Eburne.

"What a lucky woman," remarked the professionals who watched Miss Eburne's leap to fame—perhaps I should say *fall* to fame, for judging by a recent interview, the actress attributes her amazingly sudden popularity to a fall which she does as the climax of her acting.

To the audience I am sure the fall was but a convincing part of a consistently funny role, but evidently Miss Eburne does not look upon it in that fashion. In an interview she declared that it grieves her to know that after thirteen years' work she has been featured on Broadway as having but one claim on public attention—her ability to hit the stage on the back of her head.

Think of that!

I wonder if it would be possible to count the hundreds of unknown professionals who would be at the summit of happiness could they hit the stage on any portion of their anatomy and so win success—leaving out all other talent in a bid for favor. Miss Eburne says her fall was but a stage trick which used to be popular in the days when an actor could not gain the applause of the public in any other way—he could always take a tumble and make a hit.

By this observation the actress delicately describes the taste of New Yorkers as antiquated. It is not. Truth is, we became weary long ago of the acrobatic, fool comedian. Miss Eburne admits journeying in Jersey and adjacent territory for some thirteen, long, apparently hopeless years, during which time her eyes were always fixed on our skyscrapers with the ambition that some day she might bask in their shadows, so it may be that she doesn't understand conditions here.

At any rate, I want to tell her that to put over a fall in this enlightened, trap-wise community is quite a feat, and she should be proud of herself instead of cherishing an imaginary grievance. Her performance was one big laugh from beginning to end—perhaps I should say *fall*. When such a distinguished actor as the elder Sothorn did not hesitate to take advantage of an accidental trip over a rug in order to make himself famous, Miss Eburne need not distress herself, since she will not have the responsibility of setting a precedent.

Speaking of precedents, I witnessed one the other evening which created unusual excitement. There were two openings of interest that particular night. One was *The Beauty Shop*, by Rennold Wolf and Channing Pollock, while the other, *The Dummy*, was by Harriet Ford and Harvey J. O'Higgins. I was particularly anxious to be present at the former production because I knew there would be a big demonstration and real calls—not the usual "well I suppose I must if I must" supplication to the timid person or persons hiding in the wings with just enough moral courage left to permit one coat sleeve to be visible so that the audience might suspect that it was barely possible that the playwright might with sufficient urging be persuaded to appear.

An opening night of a new play is a terrific ordeal for any writer who doesn't enjoy playing turtle. He wants to shrink back into his shell, yet that call, hollow and prolonged, which seems to issue from subterranean depths, has an impelling fascination which makes him turn pale and tremble, but nevertheless lures him to battle—a battle which presents his own emotions and diffidence as an opponent to the expectations of the friendly hydra waiting to consume his last drop of courage.

In my own imagination I was picturing the ordeal through which Messrs. Wolf and Pollock would be called upon to pass, and for the moment I was actually thankful that I am not a playwright. I hoped and felt sure that each would acquit himself with distinction, when lo and behold! who should walk quietly down the aisle but Rennold Wolf and Channing Pollock.

The curtain was just about to go up on *The Dummy* as they took their seats—not on the aisle, either. And I want you to know that they did not leave them until the final intermission, either, although there were dozens of people they knew making for the fresh air between acts. Their joint attention seemed concentrated on *The Dummy*, but I couldn't help wondering if their thoughts weren't wandering just a bit over to Broadway and *The Beauty Shop* which was sweeping on to a big success—as big a success as it had in Chicago.

It would have been only human, but not a sign did either of them give of such abstraction. I must say I admire the will power which enabled two people so interested in an issue to deliberately give their attention to the production of fellow playwrights.

MADAME CRITIC.

POET LAUREATE NEVER HEARD OF SHAKESPEARE

"It is a matter of surprise," said Julia Marlowe lately, "to discover that William Shakespeare was almost entirely unknown in England fifty years after his death. This can be understood in a measure when it is known that in the first edition of his works published in 1616, and the second in 1632, that little more than sixteen hundred copies of the plays had been printed. All of these volumes were, of course, to be found in the hands of students and in noble-men's houses. Shakespeare had not been dead fifty years when Dryden mentioned 'that the plays of Shakespeare had become a little obsolete.' Not only that, but the editors of his works in the latter part of the seventeenth century, namely, Pope and Johnson, were extremely censorious. Nathum Tate was the Poet Laureate of that time, succeeding Shadwell. Tate thought so poorly of Shakespeare's works that he attempted to rewrite them. John Boteler, a literary man of the time, wrote to Tate: 'Once upon a time there was a man called Shakespeare who wrote a thing called *Lear*; a great genius such as you are, might make it into a play.' As Tate up to that time had probably not heard of Shakespeare, he forthwith got hold of a copy of *Lear* and proceeded to make it into a play, and published it in 1699. He dedicated his work to his friend Boteler. He wrote that he found the play 'a heap of jewels unstrung and unpolished, yet so dazzling in their disorder that I soon perceived that I had seized a treasure. It was my good fortune to light on one expedient to rectify what was wanting in the regularity and probability of the tale.' I have read Tate's version and instead of finding it a heap of jewels, discovered it to be a 'mountain of rubbish.'"

NO WONDER

In the *Northwestern Christian Advocate* the editor calls attention to the enormous expense of music in American churches. It is computed that \$10,000,000 go for organs, \$30,000,000 for choir salaries, \$25,000,000 for organists' salaries, and \$7,500,000 for sheet music, etc. Rather tartly the N. C. A. editor comments: "After this it is not to be wondered at that little is left to teach the heathen to sing the song of the redeemed."

Prominent Critics

"To be clever," says Stevenson, "is to be exact." So the dramatic columns of the *Syracuse Herald* on a Sunday and on the various occasions during the week when Harry E. Dounce reviews plays, show a most engaging neatness.

Frankness comes with the cleverness. After six months of criticism from Mr. Dounce, there is talk of closing one theater in Syracuse, and all the others are in need of repair. Mr. Richard Bennett and others have occasion to remember Mr. Dounce. Particularly those who have been connected with the so-called "white slave plays." Mr. Dounce has taken the attitude that these plays are despicable, not because they harm anyone, but because they are hypocritical. And



HARRY E. DOUNCE,
Dramatic Editor *Syracuse Herald*.

there are others who agree with him, but haven't been able to express their thoughts quite so exactly—or cleverly.

Mr. Dounce was born in Syracuse, and after completing courses in the city schools, went to Hamilton College, from which he took a degree in 1910. In college he joined Alpha Delta Phi, became a member of the dramatic club, and editor of the *Lit*, a monthly, following Alexander Humphreys Woolcott, critic of the *New York Times*. Both men showed unusual promise in college.

When Mr. Dounce finished college he came to New York and began work for the *Sun*. After a year and a half on the staff, for health's sake he went back to Syracuse, where he has since worked on the *Herald* as assistant city editor and special writer. Six months ago, when the veteran critic, E. Gurney Lapham, retired, Mr. Dounce was made dramatic editor.

Since that time he has been writing reviews of the kind that people read, and making his pages on Sunday of genuine interest. One column is made up of items served as relishes. After that comes a substantial portion, sometimes a roast, and sometimes not. If you miss that Sunday page you miss some good reading.

In the final instalment of her serial of stage life, "The Understudy," in *Women's Stories* for May, Leigh Gordon Giltner says:

"Fortunately, there's one calling where a woman is judged on her merits, rather than her morals. In any other profession a breath, a whisper, a mere shrug or lifting of the brows can cost a woman her position; it's so easy to destroy a woman's reputation—and the vicious and idle-minded find a wanton pleasure in the process.

"I could never see why a woman should be a less capable stenographer or seamstress or accountant because some breath of vicious slander had touched her; but all an enemy need do is to smile or shrug significantly—and presto! the mischief's done. . . . But on the stage, the thing that counts is the ability to make good. It's not a question of ethics but of efficiency; there's no 'dual standard,' no casting of stones, and a woman's professional future is not at the mercy of any cad who, from motives of spite or malice, may chose to malign her!"

ESTABLISHED JANUARY 4, 1879

THE NEW YORK DRAMATIC MIRROR

145 WEST FORTY-FIFTH STREET, NEW YORK
Telephone—Bryant 8368-8361. Registered Cable Address—"Drammir"

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY
FREDERICK F. SCHRAEDER, President and Editor
LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, \$4.00; six months, \$2.00; three months, \$1.00. Foreign subscription, one year, \$5.00; Canada, \$3.00, postage prepaid.
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carbone and Regent Street, and New's Agency, 17 Green Street, Charing Cross Road, W. C.
The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

THE PLAY AND THE PUBLIC

In the storm and stress of a managerial "bad year," a definition conveniently applied with indiscriminate disregard of logic and philosophy, we hear every kind of explanation to account for public apathy save the right one.

The fact that the theatergoing public may have incurred mental dyspepsia from being overdosed with the nostrum prescribed by the theatrical doctor seldom occurs to the purveyor of public amusement.

Because the supine, defenseless theatergoer, half poisoned with nauseous drugs, declines to submit to the process any longer and quietly turns away from the playhouse where Lucille Lightfoot is luminously starred in the latest musical burlesque, The Tango Tigress, every reason is invoked to account for failure save the one that is perfectly patent even to the casual observer.

Most failures are readily accounted for. A few attractions that ought by all laws of decency to fail succeed from principles of perversity that defy human analysis. But most things that ought to fail do so in perfect harmony with the laws of probability.

The only thing that keeps the public from a theater is a bad play.

This is the opinion not alone of the editorial lay mind, but of one of the most successful managers in the country. While it is a pastime with numerous managers to denounce prevailing conditions, Mr. OLIVER MONOSCO, the California manager, who has the credit of successfully invading New York, frowns down those who complain, and assures us that we are not going to the dogs.

"I have ten successes on the road, two in New York, one in Boston and one in Chicago," asserts Mr. Monosco, adding the significant sentence: "It's the best season of my theatrical career."

Mr. Monosco says that the only thing that keeps the public from a theater is a bad play. That is the danger to be avoided. A good play will defy the competition of all the evils theatrical managers complain of—from motion pictures to tariff schedules.

Let a manager produce the good play, and the dutiful public will buy seats ten weeks in advance. The fault lies with himself.

Because by chance he picks one success, let him not imagine oversoon that

he is infallible. Many do. One producing firm counts on one successful play to counterbalance the loss resulting from a fixed number of failures. It has reduced the whole problem to a rate of percentage.

That may go in calculating the chances of profit on a cargo of mackerel or other perishable fish, but it is a bad method of dealing with the drama, whose affinity to herrings is too remote.

If we were to go to the pains of analyzing conditions right here in New York, we should find that this has by no means been a bad season, but, on the contrary, a very good one.

The only thing that keeps the public from a theater is a bad play.

CANADA FOR THE BRITISH

"The English invasion" of Canada, as it has been termed in some quarters, is evidently bearing fruit. Moreover, it has "undoubtedly," as the Toronto correspondent of the London Stage puts it, "received only slight attention at the hands of United States producers and booking powers."

According to all indications, "Canada for the English" is becoming an issue which will merit the attention of the producing and booking powers of the United States. Mr. MARTIN HARVEY has been able to make a profitable tour of Canada, playing his repertory to approximately \$12,000 a week.

Declares the above correspondent: "According to plans made known here, it is the intention to increase the number of British theatrical visitors next year by one hundred per cent., thereby seriously reducing the extent of American bookings throughout Canada."

This sudden influx of British stars and their London companies is due largely to the British and Canadian Theater Organization Society, which has as its object the linking up of theatrical bookings throughout the British Empire so that London companies can cross Canada to Australia and New Zealand assured of thirty or forty weeks' booking. "However, it was Mr. LEWIS WALLER's capture of Canadian money-bags during the two previous seasons," declares the correspondent, "that started the procession into the Dominion. The novelty of the scheme is that the companies begin and sometimes end their tour independent of United States management, a thing that has scarcely happened hitherto."

MEETING OUR ELSIE

("Perceval" in the London Referee.)

I had had a bit of a race with tempus on Sunday, which had been fugitting rather quicker than usual, and I wanted my dinner when the gay city's normal dinner time was past. So I went into Maxim's to peck, and, as dinner time should have been over long ago, of course, the place was full. At a table in a corner was an amiable little Frenchman of the name of Cornuché, who is known in Paris as "L'Ami du Protocole," because he has done so much for the Ambassadeurs, and who in his spare time is overlord of Deauville. At the same table was a Parisian of the name of Alfred Butt, who was discussing the affairs of the empire with a Londoner, named P. L. Fiers, when your Uncle Percival came butting in. As they were going to the theater, and it wasn't ten o'clock yet, we all of us had plenty of time to waste; and presently I found myself the bearer of a note of introduction to the music-hall star whom I mentioned just now.

Being in Paris, on a holiday, she was, of course, spending the evening at the Alhambra. I found her there with her mother, and her personality is so extraordinarily charming that I want the privilege of introducing you before you meet her at the Palace. Miss Elsie Janis—Referees. Voila! I don't in the least know what Miss Janis will do on the stage, though Messrs. Butt and Fiers, the author of the new Palace revue, are most enthusiastic. But, whatever she does, go and talk to her afterward, or let her talk to you. No casual acquaintance has ever crammed so much interest into a ten minutes' talk in all my experience. We chatted about moving pictures, the cruelty of training wild animals to do tricks, the feelings of a new artist in a new milieu, music—with a whistling interlude by Miss Janis as an illustration to her remarks, which created considerable interest in the boxes round us (an interest of which she herself, though a music-hall star, was entirely unconscious). We talked about French politics, American politics, and English politics; about the art of imitation; about Miss Maude Adams; about swimming—all that in ten minutes, and much more which I have forgotten. "Whatever made you elect to be a music-hall artist?" I asked her. "Try and come over to London and find out," she said.

ACTORS' HOME SUGGESTION

Editor DRAMATIC MIRROR:

Sir.—I would like to offer a suggestion in regard to the Actors' Home. Couldn't an arrangement be made—irrespective of the assets of the Home—whereby old actors and actresses, who have saved a specified sum of money, might, by the payment of the same into the Fund, enter the Home at any time after a certain age, as one may enter an Episcopal Church home, or a home for the aged of almost any denomination. This would obviate the necessity of a waiting list. It would be an incentive to systematic saving, and it would give a sense of security in old age to many who otherwise would be obliged to pass their last days in the uncongenial environment of cheap boarding places.

A PLAYER.

April 17.

FILM TRY-OUT OF NEW PLAYS

Editor DRAMATIC MIRROR:

Sir.—Just a suggestion—the fruit of some earnest thought on the subject of the experimental production of new plays. Why not a film try-out—in private, of course—before Mr. Manager actually buys or contracts for the raw product in M. B. form? Nothing so mercifully shows up weakness of construction and poverty of ideas as does the picture; and, on the other hand, the bone and sinew of the play are very much in evidence. Wouldn't a film try-out enable manager, stage-manager, and author to see their joint child vividly? Lastly, as the preacher's say, wouldn't it be reasonably inexpensive?

Sincerely,

April 18.

"PLAYWRIGHT."

HONORS TO DEAD ACTORS

Editor DRAMATIC MIRROR:

Sir.—I was much interested in the letter, "Honors to Dead Actors," on Page 12, issue of Nov. 18, 1913, and would like to connect to the profession in general, and to the theatrical organizations in particular, through your publication, that a fund be created, or a plan devised, to mark the best resting place of our once worthy workers. I venture to say there are many noble women and men whose graves, like Mr. Cooper's, have been neglected, and are without as much as a marker to indicate their places of burial. Let THE MIRROR ask for subscriptions until some organization will interest itself in the idea. I will start it with \$1 now, and \$1 (and possibly more) every year, provided the idea meets with general approval. Yours truly,

GEORGE STRICKLAND.

HOTEL STALLER, CLEVELAND, April 1.

[THE MIRROR has Mr. Strickland's check for \$1, which it will hold till a determination can be reached how best to apply it to the purpose named.—Ed.]

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their personal addresses can be located by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. No questions answered by mail.)

STUART HYDE, Louisville. — The Candy Shop is playing on the Pacific Coast at present.

OTTAWA MUSICIAN will please send his address to W. F. Beattie, 2561 Manor Street, Montreal.

K. S. M., Philadelphia.—Question regarding Adra Alnales was answered in our last issue. Ferd. Tidmarsh is with the Lubin Company in your own city.

GLAN TILT, Wernerville, Pa.—For information concerning the Frank Lee Short companies' open air performances of Pomeroy Walk and Romances, address Russell Janney, Molian Hall, New York City.

L. M. THATCHER.—Thurston Hall was the leading man at the Metropolitan Theater when Adelaide Keim played her stock engagement in that house. Other prominent members were Doris Mitchell, T. T. Fitzsimmons, and Hugh Retcher.

M. I. M., Philadelphia.—Look for Lola Howell in your own city. Julia Swayne Gordon is playing with the Vitaphone Company in motion pictures. John Lorens played in stock with Jessie Bonstelle in Buffalo, N. Y., before going to Philadelphia.

READER, Danbury, Conn.—Drifting Apart, a play by James A. Herne, was produced for the first time on any stage, at the People's Theater, New York, May 7, 1888, and remained there for two weeks. There are thirteen characters in the play, seven male and six female, among the latter a child's. By communicating with Mrs. James A. Herne you may obtain further particulars. She can be reached care of Liebler and Co., 461 Fourth Avenue, New York. The Passion Flower, a play by Brandon Tynan, was produced at Albany, N. Y., Nov. 25, 1909. Alla Nazimova played the star role.

DOROTHY CORTMAN, Cos Cob, Conn.—Gilbert and Sullivan's Patience was first produced in New York at the Standard Theater, Sept. 22, 1882. It was the greatest financial success that theater ever knew, making about \$100,000. The cast was: Bunthorne, J. H. Ryer; Grosvener, J. Barton Key; Colonel, William T. Carleton; Major, Arthur Wilkinson; Duke, L. Cadwallader; Patience, Carrie Burton; Lady Jane, Augusta Roche; Lady Angela, Jeanette Edmondson; Lady Saphir, Marie Hunter; Lady Ella, Jennie Stone; Solicitor, William White. Patience was undoubtedly done in all English-speaking countries. Whether in foreign countries we cannot say.

EDNA LAYVELL.—Con and Co. played in New York, under the management of Henry W. Savage, at the Thirty-ninth Street Theater, September, 1910, with the following cast: Herr Direktor von Schaffel, Ben Hendricks; Senator Pinkney, Tom H. Walsh; Cornelius Pinkney, Jr. (Con), Harry Stone; Hobson, William Burreas; L. Montgomery Hopper, James H. Morrison; Lieutenant Finckhoffer, Charles McCarthy; Hon. Frederick Balchaster, Gilbert Douglass; Concierge of App't House, F. L. Leaming; Manager of Music Hall, Walter F. Tuley; Fire Captain, James Harding; Sallie von Schaffel, Maude Odell; Mrs. Hopper, Grace Franklin; Lulu, Nelly Roland; Lina, Susette Gordon. Miss Odell never appeared in The Merry Widow.

E. H., Dayton, O.—Frederic Eric was born in Chicago. He joined Julia Marlowe's company when still a boy, and remained with it for six years. He played the lead in The Countess Valeska, then appeared at the head of his own company. He afterward joined Sothern and Marlowe, played Laertes, Gratiano, Claudio, and Sebastian in Shakespearean repertory, and the Wood Sprite in The Sunken Bell. He played Alcazar in Harrison Grey Fiske's production of Sappho and Phaoon, and later appeared with Maude Adams in the revival of Quality Street; also as Hilarious in The Jesters, and Duke Orsini in Twelfth Night, and more recently the Caliph Abdallah in Kismet. He is now playing Nizam in Omar, the Tent-maker, with Guy Bates Post. S. Don't know. When we are informed as to who is the husband or wife of a player we answer the inquiry. We have no information regarding a Mrs. Eric.

The PUBLICITY MEN



THEODORE LIEBLER, JR.

E. P. Lyons is business manager for the Metro Play Company's production of Hagar Revelly.

Lee Parvin is handling the publicity for the original company of The Traffic, playing in New York this week.

Walter J. Kingsley is handling the press sheets for Edwin Milton Royle's new play that is to be presented by William Faversham next Fall.

Edward L. Bernays, who recently placed some excellent notices for the return of the Welsh prize play, Change, is now handling publicity for the Exhibit of Better Industrial Relations, in Sixty-fourth Street.

Leander Richardson has issued an attractive little 12 mo. booklet entitled, "What Is Thought of the Season's Most Successful Comedy, The Things That Count, by Educators, Critics, Clergymen, Dramatists, Actors, and Prominent Persons Generally." It is illustrated with seven full-page pictures of the play.

Wells Hawks, for several seasons press agent of the Ringling Brothers' Circus, and formerly of the New York Hippodrome, has been appointed to the publicity department of the National Star Spangled Banner Centennial, to take place in Boston in September. He will look after the country-wide work, feature, and display publicity.

George E. Brown is doing the press work for The Elder Son, which William A. Brady produced at Stamford, Conn., April 21. The play, which is an adaptation from the French, Les Petites, by Frederick Fenn, won much applause, and is expected by Mr. Brown to be one of the successes of the season when presented in New York in September.

Joseph C. Miller, of the 101 Ranch in Oklahoma, who is exhibiting his Wild West Show at the Garden, has received answers to his offer to raise a regiment of Oklahoma rough riders in case of war with Mexico. The Assistant Secretary of War wrote to thank him in the name of President Wilson, and to say that he would keep the application on file, and the Governor of Oklahoma wired his approval.

Twenty-three little poor children from the German-American Day Nursery, 354 East 121st Street, were the guests of Barnum and Bailey on Monday, April 20, at the matinee. Led by the nurse, Mrs. Hart, wife of the Nursery's volunteer press agent, Clive Newcome Hart, the little ones, comprising half a dozen different nationalities, had the time of their lives; it seems remarkable, but not one of them had ever been to any kind of a performance before! The Big Top was a revelation to them, indeed!

The story that Dave Wallace, of the Tully and Buckland offices, put over about the new dance creation of Ralph Bunker, who is playing in Omar, the Tentmaker, called "La Valse Omar," has been followed by an announcement from the typewriter of Edwin A. Well, press representative of Harry H. Frazer, that Fritz Williams has written a one-step called "A Pair of Sixes," which has been added to the musical programme of that attraction. An exhibition

FRANK KEENAN LAUDS "THE MIRROR"

HOTEL ALEXANDRIA, LOS ANGELES, Feb. 18, 1914.

I wish you would inform your business office of this: That so long as THE MIRROR is under its present editorial direction, and I am still in the business, my advertisement will not expire through fault of mine.

In the meantime I am with you heart and soul, and congratulate you on the advance made in every way over all former publications of THE MIRROR. It is something to be proud of now. It is representative of the best thought and endeavor in our profession, and deserves its place as the most reliable of our dramatic publications. With every good wish,

Sincerely yours,

FRANK KEENAN.

of "La Valse Omar" was successfully given at the Jardin de Danse.

Even in these days of theatrical surprises, a press representative with a German university education, is a rarity. But such is Theodore A. Liebler, Jr., for several years assistant to the late W. W. Aulick, general press representative for the Liebler Company, and for the past year in charge of press work himself for that producing firm. Dramatic editors and others who have had an opportunity to see Mr. Liebler's press work know the quality without being told, but they've heard very little about the man himself. The reason is that Mr. Liebler has been such a busy man getting space for others that he has smiled at the idea of anything about himself.

But he has a good deal to his credit already for a young man. Besides the degree from the German university, he has one from Columbia, in the background, and—whisper it, he studied under some of the best known German producers. After finishing college he did some producing on his own account, dropping some thousands of dollars in an attempt to encourage art in David Kessler. When they parted company, Mr. Liebler took a position in the Liebler Company, and he has since been identified with the big producing firm of which his father and George C. Tyler are the principal members.

Along with his press work he has written several vaudeville sketches and done other independent writing. He has conducted press work of the firm on a big scale, reaching papers throughout the country more thoroughly, perhaps, than any other press representative. He and Mr. Aulick together made "The Garden of Allah" so famous through the country that it became the standard for years as a "big" show. When The Daughter of Heaven came along as its successor, Mr. Liebler advertised that through the country for the months before its production, as a play has probably never been advertised before or since. In spite of the New York failure, the great production was so well known through the land that when it went on the road it made money for several weeks on the strength of its reputation. This past year Grumpy has been the pet, and the old gentleman is well known through the country.

Besides his press work, Mr. Liebler handles finances for the corporation, being treasurer of the Liebler Company. He was the principal mover last Fall in the Liebler-Vitagraph Combination, in which corporation he has stock.

BENEFIT TO POPULAR ACTOR

Friends of Severin De Deyn, leading man at the Gayety Theater, Hoboken, up to last Fall, are organizing a benefit performance in his honor for the night of Sunday, May 10. Mr. De Deyn was Hoboken's most popular actor. He was stricken with paralysis last October, and since then has been under the care of physicians. His friends are desirous of sending him to the mountains, where he will undoubtedly benefit greatly by the change of air and environment. The use of the theater for the benefit has been tendered by the Theodore Lorch Amusement company, which controls the house. The committee of arrangements consists of Theodore Lorch, Thomas Sheeley, Corse Payton, Joseph Periera, Arnold Wolford, Jay Packard, and Harry L. Bark. It is announced that there will be upward of a dozen acts on the bill.

NEW THEATER AT BROWNWOOD, TEX.

Brownwood, Tex., April 25.—Brownwood's new opera house, the Vendome, was auspiciously opened Saturday evening, March 7, with The Little Millionaire, Bert Leigh in the leading role. The theatergoers of the city turned out well for the opening.

Bert Leigh in a curtain talk complimented the people of Brownwood for their progressiveness in erecting such a model playhouse. The building has a seating capacity of about one thousand and cost \$30,000, all of which was subscribed by local business men and institutions. The arrangement and acoustics of the building have been pronounced perfect.

M. F. Pearman, the manager of the theater, expects to book many good attractions for the coming season. Service will shortly be opened on the new Santa Fe cut-off from California to the Gulf, putting this city on the direct line of the big attractions.

WILLIAM B. CROSS.

"GRUMPY" IN LONDON

Cyril Maude has completed arrangements with Sir Charles Wyndham whereby he will produce Grumpy in London on May 13, in the New Theater. He will return in the Fall to tour the United States in this play under Liebler management.

MAY STAR IN COHAN PLAY

Mabel Russell, English Actress, to Take London Theater

A London correspondent sends this news to an American exchange:

One of the most interesting rumors heard in this city for some time concerns Mabel Russell, now playing in Within the Law, at the Haymarket, and George M. Cohan. It is said on good authority that Miss Russell will soon take a theater of her own and star in one of Cohan's American successes.

Mabel Russell was first heard of in the theatrical world of London when she appeared, some five or six years ago, in a small part of The Orchid, at the Gaiety. She made a pretty little figure and soon became a favorite with the Gaiety "knuts" who gather every evening in the stalls and boxes of the famous theater. Eventually she became engaged to and ultimately married one of them and temporarily retired from the stage. A little later her husband was killed in a motor accident, and after a short time Miss Russell returned to the stage, taking up a small part at Daly's. When Within the Law was put on she was cast for one of the leading roles and immediately made good.

Of course, if Miss Russell does take a theater, every one will be anxious to know who is backing her. She was left a good slice of money by her husband, but the amount was not large enough to warrant her taking any chances with it. Furthermore, she is a level-headed little woman and would be the last person in the world to risk her all. In some quarters it is said that Cohan himself has offered the necessary financial backing. However that may be, when the American comedian saw her in Within the Law a few nights back he was enthusiastic about her acting.

PORTLAND THEATER COMPLICATION

PORTLAND, ORE., April 18 (Special).—Another complication has arisen from the deal which gave the site of Thomas Noonan's proposed Broadway Theater to John W. Conditine for his new Orpheum Theater. Scarcely had Robert Noonan brought suit against the owners of the site on the ground of violation of contract, when George J. McKensie, of Seattle, who says he represents Klaw and Erlanger in the Northwest, awoke to the situation and thrust a belated foot into the mix-up. McKensie says he had an agreement with Thomas Noonan to stage the K. and H. shows in the Broadway. The K. and H. attractions are now appearing at the Helix, under a contract which still has years to run. The keenness of the fight over this particular site is due to the fact that it is the only practically eligible theater site remaining on that part of Broadway, which is Portland's Great White Way.

JOHN F. LOGAN.

ACTRESS GETS VERDICT FOR \$1,250

A verdict for \$1,250 in favor of Minnette Barrett, who sued Archibald Selwyn, theatrical manager, for breach of contract, was returned in Judge Hanson's part of the City Court, New York, April 26.

When Within the Law was first produced in September, Miss Barrett, according to her testimony, had an oral contract with Mr. Selwyn to appear for ten weeks at \$150 a week in the leading ingenue role. Miss Barrett accepted the contract, according to the testimony, because of the management's good reputation. But after she had been billed for the part, Miss Barrett testified, the management obtained the services of Florence Nash in her place.

EXCITING ACCIDENT IN WIRE ACT

KNOXVILLE, TENN., April 21 (Special).—Granada and Fedora, father and daughter, narrowly escaped a serious accident in their free act with the Barkoot Midway Shows. Inside of a cloth elephant they walk across a hundred-foot wire fifty feet in the air. When almost across, the figure tottered and then fell. Granada grabbed the wire with his hands and the cloth of the figure was so strong that he was able to support both of them while the spectators pulled up a wagon load of hay. Efforts were made to reach them with other ropes, but under the strain Granada lost hold, the two were torn apart and they fell on the hay slightly injured.

CHARLES E. KUTCH.

NEW CANDLER THEATER SOON READY

The new Candler Theater, now in course of completion at No. 226 West Forty-second Street, New York, is to be formally opened in the near future with a new production. It will be given over to first-class attractions. The lessees and owners are Sam H. Harris, George Klein, and Sol Bloom. The theater has been constructed at a cost of \$750,000. It has a seating capacity of 1,200.

ON THE RIALTO

Josephine cruelly interferes with Ralph Rackstraw's sartorial affairs when, in Pinafore, she dramatically sings to him: "Refrain, audacious tar, your suit from pressing!"

The Rialto received a real shock last Friday morning when the World published a Philadelphia dispatch announcing the death of Augustus Thomas. It must have given a shock to Mr. Thomas as well, for he lost no time in telegraphing to the office of the All-Star Feature Company that he had been libeled.

"Never go out in a race problem play unless protected by plenty of accident and life insurance," is the advice Alpheus Lincoln has written to some of his friends. Mr. Lincoln ought to know, for he is playing the big, educated negro heavy in Thomas Dixon's Leopard's Spots throughout the South this season, and has had some novel and interesting experiences. In Virginia and the Carolinas, blazes, unprintable epithets, and cries of "shoot him!" "kill him!" were of almost nightly occurrence, while in Griffin, Ga., a man threw off his coat and started for the stage, gun in hand, but fortunately was seized and quieted before he used it.

The London record of long runs of current attractions show, according to latest available reports:

The Marriage Market.....	333
The Great Adventure.....	439
Within the Law.....	400
The Pearl Girl.....	333
Diplomacy.....	377
Mr. Wu.....	186
Anna Karenina.....	163
Who's the Lady? (Madame President).....	157
The Girl from Utah.....	173
The Rosary.....	133

Then follow The Melting Pot, with eighty, and Broadway Jones, with eighty performances.

War enthusiasm has caused the first desertion recorded on the good ship Pinafore at the New York Hippodrome—and the deserter was a woman!

Nothing is heard back of the stage these days but war talk, due to the fact that there are a large number of former service men employed as sailors, etc., in the production. While they have talked, a chorus girl, Bessie Carrette, has acted. The young woman has resigned to go to the front with an organization of nurses, and brought her engagement at the Hippodrome to end Saturday, April 25, after several seasons of continuous employment there.

Miss Carrette will be remembered as one of the water nymphs in the last Hippodrome spectacle, America, who won the Polar Bear Silver Cup for being the first girl to take a dip in the surf at Coney Island on New Year's Day. There were a number of aspirants for that honor, but Miss Carrette beat them all by dashing out to the spot in a taxi that served her as a dressing-room and plunging into the briny water on the stroke of midnight of the last day of 1913.

Here is a little anecdote which Mr. George Forbes sends THE MIRROR all the way from Calgary:

Mr. Grau's story, in last week's MIRROR, of the opera singers who were called at 2 A.M. to be told that they still had four hours to sleep, reminds me of a somewhat similar incident which occurred in a Quebec town in which I lived a few years ago.

A hotel had been built by an excitable little Frenchman named Alce Hebert; but owing to its inconvenient location had had no guests until about three months after its opening, when the members of a theatrical company, which had played in the hall connected with the hotel, stayed over night, intending to take an early morning train for Montreal.

The landlord, who was his own clerk, not being used to calling guests, overslept himself and did not awake until 8.30. Jumping up he rushed over to the depot, only to find that both morning trains had left and that there was not another until the afternoon.

Then, rushing back to the hotel, he pounded on the doors of the actors' rooms, shouting at the top of his voice: "Get up! Get up quick! Your train's gone!"

PROSPECTIVE NEW PRODUCTIONS

"REVOLT OF THE HAREM"

Paul Ker Has Translation of Operetta of Which He Wrote Book, Lyric and Music

Paul Ker, one of the principals in The Midnight Girl, now playing at the Forty-fourth Street Theater, has finished a new musical comedy which will be produced early next season in New York. The name of the piece is The Revolt of the Harem, and the book, lyrics and music were all written by Mr. Ker himself. The first script was entirely in German, and it has been since translated into English. As yet the producer's name is not ready for announcement, although there is some likelihood that the Hubserts will be behind the enterprise. Mr. Ker is neither French nor Italian, as has been surmised by many, but a German among Teutons, with a degree from the University of Heidelberg. He made his first distinct success in this country with a comedy role in The Million.

"VIK" TO-NIGHT

Play Dealing with the Birth of the Swiss Republic Follows Cyril Maude

In the cast of Vik, the new play that follows Cyril Maude at Wallack's, are Edwin Mordant, Catherine Calhoun, Alexander Calvert, Harley Knowles, J. Palmer Collins, G. C. Staley, and F. B. Hersoms. Cyril Maude played one extra and final performance of Grumpy in New York on Monday night, with Miss Margery Maude back in the cast from her engagement with Margaret Anglin. Vik, a play by Myra Wren, having to do with the birth of the Swiss republic, follows at the theater to-night. This play was originally presented in New York at a benefit for Stony Wold, about a year ago.

"BEAUTIFUL ADVENTURE"

Charles Frohman Acquires a New Comedy While Visiting Theaters of Paris

A report from London says that Charles Frohman, who has just returned there from Paris, has secured the rights to a new French comedy entitled The Beautiful Adventure. He declares it to be the greatest comedy produced in Paris to-day. He expects to produce it in New York next season around Christmas.

"THE PASSING SHOW"

Rehearsals Begin for the New Attraction at the Winter Garden to Open in June

On Monday, April 20, rehearsals began for the new Summer attraction at the Winter Garden. The new piece is called The Passing Show of 1914. It will be produced some time in June. The Whirl of the World, which is the present attraction, will then

"HAGER REVELLY"

Dramatization in Four Acts of Daniel Carson Goodman's Story of the Same Name, by Lawrence Dwyer. Produced by the Metro Play Company (J. L. Plunkett, General Manager), at the Royal Theater, April 20.

Hager Revelly Nance Gwyn
Hagar Revelly Ben Hendricks
Mrs. Revelly Francis Youngs
Thalia Revelly Louise Evans
Mabel Gillespie Beatrice Ingram
Ben Greenfield Menifree Johnstone
Frank Herick Harrison Garrett
Miller Jarvis Felix Krembs
Act I.—Living room in Revelly's flat in Harlem.
Act II.—Hagar's room in a boarding house (two years later). Act III.—Hagar's private sitting room in Hotel Maurice, Paris (three weeks later). Act IV.—The same (next morning).

Hager Revelly had a very active life for one so young and beautiful. It was also very hard. The stage version did not follow the novel very closely, making quite a different character of Hager, and less deserving of so much suffering. Regarded as a play alone, it was very well staged by Thomas J. McGrane, formerly director of the Harlem Stock company, but the good mounting could not obviate an amount of talkiness in platitudes voiced by Nance Gwyn as the heroine.

In the story Hager is much disliked by her father, who has a notion that she is not his daughter, and is eventually driven out. She takes refuge at the studio of a young man her father had accused her of living with. Two years later she is living in a boarding house. Her child is dead. She is loved by a young man who knows nothing of her past, and subject to the amorous approaches of a department store owner. The latter offers her \$1,500 to be his. She spurns him and he goes out, leaving the money on the table. Her ruin—or the young man answering to that description on the programme—enters at this juncture, and tries to take the money. But she struggles and gets it for herself. After which she tells her past to the well-meaning lover and he deserts her. Then she takes the money of the department store owner and flees to Paris, where, after a few supplementary scenes, she shoots herself. All of which is very cheerful.

Not very much comment on the play is necessary after the recital of this story,

be moved to Chicago for the Summer. Harold Atteridge, who has written most of the Winter Garden pieces, is also the author of The Passing Show of 1914. Music has been composed by Harry Carroll, who wrote the song, The Trail of the Lonesome Pine. Travesties of current theatrical successes will be features of the new offering.

"YEOMEN OF THE GUARD"

Cast of the Gilbert and Sullivan Revival That Opens at the Lyric on May 6

All vacancies in the cast of The Yeomen of the Guard, the Gilbert and Sullivan operetta which is to be revived at the Lyric Theater on May 6, following the engagement there of The Red Canary, have been filled, so that the list of principals is now complete. It includes De Wolf Hopper, Alice Brady, daughter of William A. Brady, Mabel Wilber, Viola Gillette, Arthur Aldridge, John Thomas, Herbert Waterous, Arthur Cunningham, and Helen Lee. A chorus of fifty will be a feature of the production.

FAVERSHAM PLANS

Actor Gets New Comedy from Author of "The Squaw Man," and French Adaptation

Two new plays are announced for production by William Faversham next season. The first will be a new comedy from the pen of Edwin Milton Royle, author of The Squaw Man, in which Mr. Faversham appeared with such success a number of seasons ago, and the other will be an American adaptation of L'Esperver, by Francis Croisset. Mr. and Mrs. Talbot J. Taylor have made the adaptation of L'Esperver, which is one of the current hits of Paris. It is said that the Royle play represents over four years' labor on the part of the author. Other plays will be announced in the near future by the actor-manager, who is at present appearing in vaudeville in a condensed version of The Squaw Man.

"THE CHARM OF ISABEL"

Sydney Rosenfeld's Comedy to Have Regular Production at Maxine Elliott's Theater

The comedy by Sydney Rosenfeld, entitled The Charm of Isabel, that was given a special dress rehearsal at the Playhouse on April 12 by William A. Brady, is to have its public opening on May 5 at Maxine Elliott's Theater following Help Wanted. It was originally planned to hold The Charm of Isabel for regular production in the Fall, provided indications were good at the dress rehearsals, but that arrangement has been discarded in favor of the present. Marie Nordstrom, wife of Henry B. Dixey, and pleasantly remembered for her excellent work in Bought and Paid For, is to have an important part.

for the story is really all there is to it. It is just a melodrama of no particular pretense, disagreeable, and in its present form accomplishing nothing. Nance Gwyn does adequate work in the leading part. Beatrice Ingram presented an effective characterization as the forelady as Menifree Johnstone gave of the department store magnate. Others in the cast were Felix Krembs, Ben Hendricks, and Harrison Garrett.

B. F. KEITH'S WILL PROBATED

Paul Keith Residuary Legatee—Widow Gets \$500,000; if She Marries Another, \$100,000

The will of the late Benjamin Keith was filed for probate at Dedham, Mass., April 24. It provides that Ethel Chase Keith, the widow, shall receive \$500,000, with a subsequent bequest of \$100,000 in the event of her remarriage.

Other bequests are \$10,000 to Walter J. Donovan, general treasurer of the Keith Circuit; \$5,000 to John J. Murdock, of the booking office; Ethel Keith Albee, \$5,000; John Clancy, engineer at Boston Theater, \$5,000; Samuel K. Hodgson, an old employee, \$5,000; Thomas F. Wright, doorkeeper, Boston Theater, \$1,000; Fred Sully, son of former treasurer of Keith's theaters, \$1,000; Minnie H. O'Connor, local treasurer, \$1,000; Dennis Crowley, Boston watchman, \$500; William Proctor, carpenter, \$500; Boston Floating Hospital, \$5,000; trustees of Good Government Association, \$5,000; Boston Press Club, \$500; New England Women's Press Association, \$500, and provision is made for annuity of \$500 to Frank M. Lovell, the testator's nephew.

A. Paul Keith, the son, is named as sole executor and residuary legatee.

TYLER GETS DALY'S

It is understood that Mr. George C. Tyler, of the firm of Liebler and Company, has taken over the lease, on behalf of himself and associates, of Daly's Theater, and will reopen the house in the Fall with a romantic drama. The Lieblers have had some of their greatest successes in the immediate vicinity of Daly's, notably Grumpy, at Wallack's.

ACTORS' EQUITY ASSOCIATION

Members Informed as to Reliability of Corporations—Nominations for Officers

At the last meeting of the Council, held in the association rooms, suite 808, Longacre Building, the following members were present: Mr. Francis Wilson, president, and Messrs. Edwin Arden, Dwight Bell, Albert Bruning, Edward Ellis, Howard Kyle, Bruce McInnis, and Grant Stewart. New members elected:

George C. Ahern
Almsworth Arnold
Mildred Beverly
Laliva Brownell
Rosemary Carlton
Ernest Conant
Earl Craddock
George M. De Vere
Karl L. Dietz
Wilfred Draycott
Maude Eburne
Jennie Ellison
Alice Endres
Brindon Evans
Aileen Flaven
William Friend
Minnie H. Gale
Ada Gilman
William Hedges
Harry Hubbard
Eleanor Kent
Harry Linkey
Sileen Lettroll
Herbert McKenzie
Donald Macmillan
Joseph S. Marba
Scott Moore
Ralph Morgan
Maude Parker
Hilda Peters
Louise Rial
Francesca Rotoli
Harrison Stedman
Ivy Troutman
Richard W. Tucker
Mabel Turner
Fanchon Wallace
Edna A. Whistler
Doris Woodbridge
Frances Youngs

The association is having so many cases in which actors have suffered loss by the insolvency of "paper corporations" and the absence of all sense of individual responsibility on the part of the managers thereof, that members are again warned not to sign a contract with any corporation unless sure of its resources and its honesty. The office will afford information and advice in this connection at all times.

Over seven hundred pledges to the proposed policy have been received and the daily responses continue in unrelenting numbers.

Through Mr. John S. Robertson, deputy of Council in the Rose Stahl company, a meeting of actresses and actors were held in the Hotel Adelphi in Philadelphia, April 24. Our president led the proceedings amid great enthusiasm, and gained twenty new candidates for membership and as many more signatures to the "members' agreement."

The Council chose the following Nominating Committee to prepare a regular ticket for the election to be held on the day of the annual meeting, viz.:

Mr. Edwin Arden, chairman; Miss Lorena Atwood, Pedro de Cordoba, Miss Katherine Grey, Mr. Charles A. Stevenson, Mr. Grant Stewart.

A special meeting of the Council was held April 24 to receive the Nominating Committee's report. It named the following ticket:

Officers to serve one year: President, Francis Wilson; vice-president, Henry Miller; corresponding secretary, Bruce McInnis; recording secretary, Howard Kyle; treasurer, Richard A. Purdy. Council, to serve three years: Charles D. Coburn, Edward Connelly, William Courtleigh, Frank Craven, Edward Ellis, Grant Mitchell, Thomas Wise.

The report was accepted.

Members will be pleased to know that the association surpassed every other actors' organization three times over in the sale of tickets for the Actors' Fund Day performances.

All members holding white or gray membership cards are being notified that their annual dues (\$5) will be due and payable May 1.

The date for the annual meeting, as provided by the constitution, falls upon May 25, but owing to circumstances beyond its control, the Council will hold a formal meeting merely on that date and postpone the transaction of any and all business until Monday, June 1, at which time all members are urgently desired to attend. Notice of the place and hour of meeting will be sent out immediately.

By Order of the Council,
BRUCE MCINNIS,
Corresponding Secretary.

101 RANCH WILD WEST SHOW

The Mexican hostilities have begun in time to give Miller Brothers and Arlington's 101 Ranch Wild West Show an auspicious opening. Those who feel that they do not already appreciate the smell of gunpowder and the popping of guns need only journey to Madison Square Garden to see and hear enough primitive warfare to satisfy to a great extent their martial spirit. And when they behold the American cowboys in pursuit of the Mexicans, who have held up the stage coach, they derive some satisfaction for not being present in Mexico to help take the victor out of Victoriano Huerta.

The big troupe assembled under the banner of 101 Ranch gives a lively performance—one full of dash and action and terrifying thrills. Remarkable horsemanship is the chief characteristic of the show. We see real rough riding by cowboys, cowgirls, Indians, Mexicans, and Cossacks. But to the Cossacks go the honors. Steering an aeroplane over the Alps is drawing-room sport compared to what these "daredevils from the Russian steppes"—to quote the programme—perform on their steeds.

Long-horned steers are roped, bucking bronchos are mastered, horse thieves are caught and summarily dealt with, boomerangs are thrown, stage coaches and prairie schooners are held up by Indians, backed in many colors, and Mexicans in their picturesque sombreros. (The Mexican sombrero will, no doubt, become the latest thing in women's hats, since the Balkan War set the precedent.) Six horses lassoed at a time by "Jesus Alverez," a long-horned steer thrown by Blanch McGaughy

with a simple twist of the wrist, and white balls shot to smithereens by Edith Tantlinger, are the chief features of the individual performances.

One of the most attractive features was what the programme termed the "high school horses." These horses performed graceful balancing feats and gave their interpretations of the tango and one-step. Russians gave a display of strenuous dancing on a platform at the end of the arena. And a gentleman, who announced the different acts with a voice comparable only to the *Imperator's* foghorn, must not be overlooked. He was one of the distinctive features of the evening.

ANNIE RUSSELL QUILTS

Manager Anhalt's Announcement of Reasons for Closing Little Theater in Philadelphia

PHILADELPHIA, April 30 (Special).—Last week was Annie Russell's final week at the Little Theater. With her new production of Paul Kester's modern comedy, The Lady in the Case, Miss Russell terminated her season Saturday night at the Little Theater, which, in five brief weeks, she has made popular.

This announcement of Miss Russell's unexpected retirement from the direction of this playhouse was made regretfully, for she had planned to prolong her season there some weeks beyond the minimum period of her lease. Her withdrawal, therefore, is by no means due to lack of appreciation and support of Philadelphia playgoers and dramatic critics, for the former have been liberal patrons and the latter most sympathetic and cordial in their critical attitude. Indeed, capacity attendance has repeatedly demonstrated Miss Russell's popularity, and marked approval of her efforts, while an adverse critical opinion is yet to be recorded in the local press. Naturally, success like this is very gratifying to Miss Russell. I, myself, feel gratified that my own judgment and my confidence in Miss Russell's popularity and splendid art has been sustained. Although advised by experienced theatrical friends against the venture, I had no fear of the final results when Miss Russell honored me by consenting to assume the artistic direction of the playhouse.

Miss Russell retires, therefore, through circumstances over which she has no control. My lease called for a minimum number of five weeks, which expire next week, and a maximum of fifteen weeks, at least part of which Miss Russell intended to exercise. But the season, for a motive not quite clear, took advantage of a technicality in the lease and refused us the extension that I was given to understand we should have the privilege of exercising. Not only were we to have the theater for fifteen weeks, if we wanted to stay that time, but the house was offered to us for next season. Therefore I feel Miss Russell was brought to the Little Theater under false pretenses.

Of course, it is clear that this whimsical action cannot affect an artist of Miss Russell's standing, except to cut short a season that began and continued with such substantial success.

Miss Russell will be in Philadelphia next season and will carry to fulfillment a work dear to her heart—a policy that Philadelphiaans have so emphatically approved.

A movement is already under way to build a theater for Miss Russell's purposes, so that she may continue next season the success she is now enjoying, and that she may enlarge the scope of her work in accordance with her previously announced plans. The person who controls the theater and from whom we have rented offered me the house for next season when I signed the present lease. Miss Russell's experiment, however, has proven the Little Theater too small for her requirements, although she was content to continue for some weeks this Spring. Therefore, the sudden cancellation of the lease was a surprise. The theater, which will be built for Miss Russell, will be larger and more accessible than the one she is now occupying.

L. J. ANHALT.

VICTOR HERBERT STRICKEN

Composer Operated on for Appendicitis in London—Latest Accounts Encouraging

Victor Herbert, now on a European visit, was suddenly seized with illness while being shown through Buckingham Palace, London, on April 23. He was removed to a nursing home. Investigation proved it to be an attack of appendicitis, but physicians, who were called in to attend the patient, decided that an operation was unnecessary. Afterward the case developed serious symptoms and an operation had to be performed. Later accounts were of a more cheerful character and announced that Mr. Herbert's condition was somewhat improved. His wife and daughter are with him.

CIRCUS WAR

101 Ranch and Ringlings Play the Same Date at Easton and Repeat History

The difficulty that arose in May, 1910, when the 101 Ranch Wild West Show and the Ringling Brothers Circus played the same town on the same day and the circus introduced Wild West features for the occasion, was repeated on Monday, April 26, when both attractions simultaneously appeared in Easton, Pa. It meant a battle between the so-called circus trust, the Ringlings, and the independents, represented by the 101 Ranch, and was carried out to the finish, with both sides bidding at top notch for public favor.



Heav. Omaha.
MISS MABEL SCOTT.

With Paul Gilmore in "Captain Alvarez."

The above is Miss Mabel Scott, who has made a success with Paul Gilmore in Captain Alvarez, and following are some of Miss Scott's New Orleans notices.

Daily Picayune, March 30: "Miss Mabel Scott more than satisfactorily assumes the part of the heroine. She is good looking, wears pretty clothes, and acts well. She shared honors with Gilmore last night, and deserved the applause that rewarded her efforts."

New Orleans Times-Democrat, March 30: "Mr. Gilmore is well supported. His supporting lady is Miss Mabel Scott, handsome, attractive, and intelligent, who enacted the part of Bonita, niece of the Foreign Minister. Too much cannot be said in her praise, as her voice and splendid presence will attract and please any audience. She has not been long on the stage, but has already won a reputation that many actresses would be proud to possess."

New Orleans Item, March 30: "Too much cannot be said, however, of the work of Miss Scott, who brings excellent acting to the aid of remarkable beauty."

Miss Scott will be co-star with Mr. Gilmore next season.

SHAKESPEARE CELEBRATION

General Observance of Bard's 350th Birthday
Marks the Event

Thursday, April 24, the 350th birthday of William Shakespeare, according to the best authentic sources, was made momentous by a general observance, participated in by old and young, in New York and elsewhere. Outpourings of the bard's devotees were manifest at in and out-of-doors exercises of appropriate character.

At Stratford-on-Avon, the birthplace of Shakespeare, a notable gathering took place, in which W. H. Page, the American Ambassador; the High Commissioner of New Zealand, the Turkish Consul General, the Norwegian Minister, the Bolivian Minister, and the Chinese Minister participated, in person. The Queen of Roumania (Carmen Sylva) sent this message: "Oh, happy England, that gave birth to the world's greatest poet!" An unusual procession to the church, where the poet's grave was decorated, was followed by a luncheon, at which a toast to the immortal memory of Shakespeare was given by Mr. Page. It was drunk in silence.

Weimar, in Germany, the home of Goethe and Schiller, conspicuously commemorated the day with gala performances and a great general interest in the event was manifested by this artistic community. Eminent scholars from many parts of the Empire participated.

Here, in New York, more than one thousand adults and school children assembled in Central Park about the poet's statue, where the city's Chief Executive officer, Mayor Mitchell, delivered an address. In the evening exercises were held at the Normal College, at which De Witt Warner presided and Mrs. James Madison Bass made the opening address, followed by Henry Clews, the speaker of the evening. Mrs. Emma Sheridan Fry headed the programme with an effective reading of "Winter's Tale." A commemorative dinner was given by the National Arts Club in the evening. The School of Journalism of Columbia University celebrated in the afternoon, when several poems to Shakespeare, the first by Ben Johnson, the last by Matthew Arnold, and four of the bard's sonnets, were read by Julia Marlowe. Wadsworth High School girls gave a performance of "A Midsummer Night's Dream."

An elaborate celebration was given by girl students of the Washington Irving High School in the Municipal Theatre of that school. The whole performance was devised and acted by the students. Thomas Churchill, president of the Board of Education, read the prologue, after which the curtain rose upon the "Highway of Years," and over this Memory, a charming girl in

NEW YORK THEATERS

EMPIRE Broadway and 40th Street.
Evenings, 8:15; Matinee, Wed. and Sat., 2:30.
Manager
CHARLES FROHMAN presents

MAUDE ADAMS THE LEGEND OF LEONORA

Beginning May 11
JOHN DREW and ETHEL BARRYMORE
"A SCRAP OF PAPER"
Miss Adams' engagement terminates May 3.

KNICKERBOCKER B'way, 43rd St.
Even. 8:15. Mats. Wed. and Sat., 2:15.
Charles Frohman, Klaw & Erlanger, Managers
A. H. WOODS presents

JULIAN ELTINGE

In his greatest success
The Crinoline Girl
A farcical melodramatic comedy with songs

GAIETY 46th St. & B'way. Phone 210
Bryant. Mats. Wed. & Sat.
COHAN & HARRIS present

Geo. M. Cohan's Mystery Farce

SEVEN KEYS TO BALDPATE

Founded on Earl Derr Bigger's famous novel.

GEO. M. COHAN'S Theatre, B'way & 43d St.
Phone 301 Bryant.
Klaw & Erlanger, Managers

Even. 8:15; Matinee, Wed. and Sat., 2:15.
A. H. Woods offers

POTASH & PERLMUTTER

An up-to-date garment, in three pieces, founded on the famous stories from the Saturday Evening Post, by Montague Glass.

NEW YORK THEATERS

New Amsterdam 43d Street, near B'way.
Evenings, 8:15; Matinee, Wed. and Sat., 2:30.
Klaw & Erlanger, Managers
Henry W. Savage offers

THE HUNGARIAN OPERATIC SENSATION

S A R I

"Musical delight of the season."
—Rev. World.

LYCEUM 45th St., near Broadway.
Evenings 8:15; Matinee, Thurs. and Sat., 2:15.
Charles Frohman, Manager
CHARLES FROHMAN presents

MISS

BILLIE BURKE

In a new American comedy
"JERRY"
By Catharine Chisholm Cushing.

Miss Burke's engagement terminates Sat., May 3.

LIBERTY W. 43d St. Evgs. 8:30.
Mats. Wed. & Sat., 2:30.
Klaw & Erlanger, Mgrs.

"A Brilliant Revival of a Brilliant Play."
—Rev. World.

Margaret Anglin

IN
LADY WINDERMERE'S FAN

Seats 4 weeks in advance.

COHAN & HARRIS B'way and 45th St. Tel. 287
Bryant. Evgs. 8:15. Mats. Wed. and Sat., 2:15.

COHAN & HARRIS present

RAYMOND HITCHCOCK

In his new musical comedy,
THE BEAUTY SHOP

Book and lyrics by Channing Pollock and Renold Wolf. Music by Charles Geibel.

CORT THEATRE 48th Street
Just East of Broadway

Most Beautiful Theatre in America
Direction of JOHN CORT. Telephone, Bryant 46

Evenings, 8:10; Matinee, Wed. and Sat., 2:30.
OLIVER MOROSCO Presents

LAURETTE TAYLOR

In the Comedy
PEG O' MY HEART
By J. HARTLEY MANNERS

ELTINGE W. 42nd St. Evgs. 8:15
Mats. Wed. & Sat. 2:15

A. H. WOODS presents

The Yellow Ticket

A remarkable all star cast with JOHN MASON, FLORENCE REED, JOHN BARRYMORE, EMMETT CORRIGAN, and others

H. H. FRANK'S THEATRE Phone 23
48th St., just East of B'way
Evening, 8:15

Matinees at 2:30, Wednesday and Saturday.

The Laughing Hit of the Century

A PAIR of SIXES

EDWARD PEPPER'S Upreiciously Funny Farce

PRINCESS THEATRE

New Thought Services

SUNDAY 11 a. m.

MUSIC — STRANGERS WELCOME

Wayne Arce, Eleanor Miller, Clarence Chase, Florence Hill, and Richard Bartelme have closed their engagement with the Emily Smiley Players, Philadelphia.

NEW YORK THEATERS

HIPPODROME 6th Ave., 43d-44th St. Evenings at 8:15.
Daily Matinee at 2:15. Best Seats \$1.00.
A truly wonderful revival of
GILBERT & SULLIVAN'S

PINAFORE

With an All-Star Alternating Cast

WINTER GARDEN Broadway & 50th St.
Phone 5900 Columbus. Evenings, 8:15.

Matinee, Tuesday, Thursday and Saturday, 2:15

THE WHIRL OF THE WORLD

44TH STREET THEATRE 44th St. & B'way. Phone 7700 Bryant
Even. 8:15. Mats. Wed. and Sat. 2:15

The Midnight Girl

With GEORGE MACFARLANE

SHUBERT Theatre, 44th St. W. of B'way
Phone 8430 Bryant. Evgs. 8:15

8 Mats., Wed. Fri. and Sat. Wed. and Fri. Mat., 2:15. Sat. Mat., 2:30 to 3:30.

BERNARD-DESLYS

In the Musical Comedy
THE BELLE OF BOND STREET

CASINO Broadway and 26th Street.
Phone 3446 Grand.

Evgs. 8:15. Matinee, Wed. and Sat., 2:15.

FIFTH MONTH

HIGH JINKS

With STELLA MATHIEU and TOM LEWIS

Phone 2194
Bryant. Evgs. 8:15

Matinee, Tuesday, and Saturday 2:30.

KITTY MACKAY

The Comedy Success of the Season
By Catharine Chisholm Cushing

39th St. Theatre near B'way. Phone 413 Bryant.
Evg. 8:15. Mats. Wed. & Sat. 2:15.

Too Many Cooks

By (and with) FRANK CRAVEN

MAXINE ELLIOTT'S Theatre, 40th St. & B'way
Phone 1476 Bryant. Evenings, 8:15.

Matinee, Wednesday and Saturday 2:30.

HELP WANTED

LAST WEEK
By Tuesday, May 5th.

THE CHARM of ISABEL

Booth Theatre 45th St., W. of B'way
Tel. Bryant 9200.

Evenings 8:15. Matinee, Thurs. and Sat. 2:15

PANTHEA

Play in four acts by Moshele Hertz, with Olga Petrova, George Nash (specially engaged), Milton Sills and other excellent artists.
Staged by J. C. Huffman

WILLIAM A. BRADY'S

PLAYHOUSE

48th St., East of B'way. Phone 2658 Bryant

Evenings, 8:15
Matinee, Wednesday and Saturday, 2:30

THE THINGS THAT COUNT

Direction
WILLIAM A. BRADY
48th St., East of B'way. Phone 178 Bryant

Evenings at 8:15 | Matinee Thursday and Saturday at 2:30

TO-DAY

THE SENSATIONAL DRAMATIC
HIT OF THE CENTURY

Norma Grayson, who has been convalescing in the West Indies, has fully recovered from her illness, and is back in New York.

AMONG THE DRAMATISTS

Gossip of the People Everywhere Who Write and Have Written Stage Successes

Mrs. Kate Douglas Wiggin, author of "Rebecca of Sunnybrook Farm," and of various books of which more than two million copies have been sold, sailed April 18 for London on the Olympic. On her return she will begin the dramatization of one of her books with the view of making a play of young life very different from Rebecca, and more in the line of Little Women in its appeal. Rebecca, which has just concluded its fifth consecutive season, will begin a sixth in September. And it has not yet broken into the territory of the one-night stands.

Stephen Fiske, who ranks among the veteran dramatists, has made an agreement with Albert Glimmer, until recently a London manager, for the production of American plays in England.

Doctor Margaret Crossen, a registered physician, has written to order for William Collier a comedy entitled Beans, and has just completed an extravaganza with music, upon which Henry W. Savage has bought an option, the contract stipulating a costly and elaborate production next season.

Frederick Arnold Kummer, author of The Brute and The Painted Woman, had two sketches from his pen done by the Paint and Powder Club, of Baltimore, during Easter week. One was a playlet with music, entitled A Daughter of Eve, and the other was a sketch introducing many specialties, entitled Many Happy Returns.

Charles Felton Pinney, author of Quincy Adams Sawyer and many other successful novels and plays, is trying to solve the question of how an out-of-New York dramatist can walk boldly up to a New York manager's office and demand attention, and having secured that attention, how he may collect his royalties.

Mark Swan made the American version of The Chaperon, which is known in this country as The Third Party. The piece is now playing in Chicago, and the company includes Taylor Holmes, Walter Jones, William Samson and others.

Allice M. Bradley, author of The Governor's Lady, when approached for items of interest about herself, modestly declared that one produced play does not make an established dramatist. It is refreshing to find so unique a viewpoint.

Frances Avmar Matthews, who wrote Pretty Peggy, in which Grace George so successfully appeared, has sold picture rights to a Peggy play to the Selig Polyscope. A novelization of another play dealing with underworld life in Antwerp, to be seen shortly in pictures, has been sold to the Cosmopolitan for the largest sum they have paid for a serial of similar length. World rights to Pamela Congreve, or Under the Mistletoe, have been sold to the Thalhouser Film Corporation. Maude Fealy, star with that organization, has secured regular theater rights to the piece, playing it in pictures before the speaking version, thus reversing methods of yesterday. Miss Matthews will also have a new serial, The Stronger Spell, beginning in an early issue of Women's Stories, that she will dramatize at once. Her other serial, The Excursions of Diana, will soon be placed in play form. Zelda Sears is contemplating the dramatic version of Miss Matthews's novel, Miss Carliney.

A paradox: Edward Locke, the American playwright, is an Englishman born and bred. Another paradox: William J. Locke, the English novelist, is an American, born on the island of Trinidad, in the West Indies. Edward left England when about sixteen years of age, for America, and at about the same age William J. left Trinidad for England.

Kate Jordan Vermilye, author of a number of original plays and adaptations, expects to be back in the ranks of active dramatists next season with a new play.

John Ernest Warren, author of so many plays he has lost count, is going out in the garden to eat a woolly worm. He says nobody cares a tinker's swear word about his comings and goings on.

George Middleton, who has been devoting most of his time of late to one-act plays, and who is looked upon as one of America's most promising dramatists, addressed the Drama League Convention in Philadelphia.

Grace Livingston Furniss, who made that excellent dramatization of The Man on the Box, that Henry E. Dixey appeared in so long, has another play nearly ready for next season, the details of which she is not quite prepared to announce.

NEW LAVEDAN PLAY

Madame Simone in the Part of the Heroine in "Petard"—
Antoine's Retirement—New Plays

PARIS, April 10 (Special).—L'Envoïée, the first play given at the Comédie Française since October, is not devoid of interest, but M. G. Duhamel has scarcely the literary talent one expects in a problem play at the house of Molière.

A wealthy manufacturer wishes his son to marry his rival's daughter and unite both houses. But the young man loves his father's designer, Mlle. Henriette, and accepts a situation in the colonies. His mother sides with him, thus causing a breach between herself and her husband. But the young couple's departure brings them together again.

MM. Duhamel and Le Roy are authoritative and full of ardor as father and son. Madame Lara is unusually good in the difficult role of Henriette. The mother's part does not suit Mlle. Sorel.

I find it somewhat embarrassing to speak of M. Lavedan's play, Petard. I have a profound admiration for the author of Le Duel; as a writer and dramatist he is unquestionably among the very best. His characters are always masterfully drawn, and the poetry of his prose does not exclude a fascinating humor. And yet Petard disappoints me. I had hoped that it would contain the splendid moral lesson of Priola or Servir, but it is more of a satirical study of our times.

A ruined French nobleman is obliged to sell his historical chateau to one Petard, an enormously wealthy but rather vulgar parvenu. His son Philippe feels the outrage of giving the old place to such a man. He is in love with Hélène, daughter of his old professor, and wishes their present irregular relationship to be legalized. She, however, dreads poverty above all things and begs him to wait a year. Petard makes love to her also, and receives the same answer.

A year later Hélène returns with a considerable fortune, the fruits of an intrigue in England. To Petard alone will she admit that anything dishonorable occurred. They understand each other perfectly. She also offers to be his if he will give her the chateau. He refuses, and Philippe, grown suddenly suspicious, leaves her "forever." But Hélène is sure of her charms, and in the last act we see first Petard, who surrenders the chateau, unconditionally, into her hands; then Philippe, who implores her pardon. Hélène tells him all and offers him the chateau which he indignantly refuses. He is jealous, but with a look, a few words, she has him at her feet again, begging her to marry him and

to forget all. But Hélène will not let his name be sullied by being linked with hers, and she sends him away to serve his country. The chateau becomes a home for pensioners.

It is admirably written. The characters of Philippe and Petard, who represent the old régime of decaying aristocracy and the new régime of money and strength, are masterful.

Lucien Gentry is magnificent as Petard. Not one detail is omitted. It is one of the most perfect incarnations of his long career. Madame Simone plays the complex part of Hélène with the strange seductiveness and simple dramatic appeal peculiar to her. A curious mixture of power and frail femininity. M. L. Gauthier deserves credit as Philippe, and a very humorous cast was adequately filled.

M. Henri Rothschild, the millionaire, gave his second play, Le Talion, at the Marigny Theater on the 6th. It is a clumsy, impossible tale, degrading and coarse.

The Odéon has made a most interesting and attractive revival of the Psyche, by Molière and Corneille. Its failure as a financial affair, coming after several years of similar misfortunes, has caused André Antoine, the manager, to tender his resignation. In him the French drama loses an intelligent and tireless worker, who sacrificed personal fortune for art, and who is the victim of the depraved public taste.

T. DE AROZARENNE.

JAMES O'DEA DEAD

James O'Dea, the author of several well-known musical comedies, died April 12 at his home, 151 Hendrickson Avenue, Rockville Center, L. I., of pneumonia. Mr. O'Dea was born in Hamilton, Ont., on Dec. 26, 1871. He came to New York eleven years ago. He was one of the originators of the style of songs popular ten years ago, among his best-known pieces being "Silver Heels," "Hiawatha," and "The Sweetest Girl in Dixie."

Mr. O'Dea married Anne Caldwell, the playwright, nine years ago, and shortly afterward began to turn his attention to writing lyrics for musical comedies. His first success in this field was in The Wizard of Oz. He collaborated with his wife in writing The Top o' the World and The Lady of the Slipper.

In October, 1911, John Barrymore appeared in New York in a play by Mr. O'Dea called Uncle Sam.

FREE

FOR 5 DAYS ONLY

Ending Monday, May 4

A Beautiful \$4.00 All Silk Crepe de Chene Waist

All sizes and colors

Given Free with purchases of \$20.00 or over with our Suits Dresses and Coats

Dresses of Crepe de Chene, Charmeuse, Taffeta—Each One Different—latest styles and colorings.

23 Dresses at \$10.00 each

78 " " 12.50 "

125 " " 15.00 "

250 " " 18.50, 20.00, 25.00 each

A Few Evening Dresses and Stage Garments in This Sale at Greatly Reduced Prices

GOULD & CO.

Formerly Maison Jacques

1493 Broadway

Putnam Bldg.

43d and 44th Streets

BENEFIT FOR EAST SIDE HOME

The annual benefit for the East Side Home and Day Nursery for destitute children was held in the grand ball room of the Waldorf-Astoria, Monday, April 20. A delightfully entertaining programme, consisting of a classical concert, one-act plays, motion pictures, and dancing, was provided under the personal direction of Alfred E. Henderson.

The features of the classical concert were piano solos by Professor Gustave L. Becker and harp solos by Madame Emilie Gray. Professor Becker played selections from Chopin. Madame Gray, who is a member of the Royal Italian Opera, Covent Garden, London, rendered Hasselmann's Rakoczy March and Fountain.

The Henderson Players presented a series of one-act plays in a thoroughly satisfying manner—that is to say, a manner in which charm and genuine dramatic ability were equally expressed. Oscar Wilde's *The Selfish Giant* was given a highly artistic rendering by Miss Agnes Graberg in pantomime, with Professor Henderson speaking the words and Professor Becker playing Liza Lehmann's incidental music. Motion pictures featuring Judge Ben B. Lindsay and his renowned juvenile court were shown, after which dancing contests were held.

HILLIARD-WILLIAMS WEDDING

Robert Hilliard and Mrs. Olga Everard Williams were married in Denver, Colo., April 20, immediately on receipt of the news that a decree of divorce from William Williams had been granted the lady in Brooklyn. Mrs. Hilliard is the daughter of the late James Everard, the New York brewer, from whom she inherited an estate valued at \$2,000,000. Mr. Hilliard was playing *The Argyle Case*, in Denver at the time of the marriage.

The divorced husband, William Williams, was once chauffeur for Mr. Everard, but later became his private secretary. On Nov. 30, 1906, he and Miss Everard eloped. When four days later the news of the marriage became known the wealthy brewer telegraphed his forgiveness.

Mr. Hilliard met his future bride in Philadelphia several months ago. Mrs. Hilliard is twenty-three, her husband is fifty-six years old. The ceremony was performed by the Reverend Mr. Auman at Trinity Church, Denver, in the presence of some New York friends and members of Mr. Hilliard's company. Lieutenant Robert Bell Hilliard, U. S. N., the actor's son, gave the bride away. This is Mr. Hilliard's third marriage.

CHANGE IN HELENA THEATER

HELENA, MONT. (Special).—Mr. Sutton, a well-known theatrical magnate of this section, has taken over the Family Theater here. He is known as the pioneer theater magnate of this section, and is owner and manager of the Empire Theater, of Butte. Mrs. Eva Wagner retains an interest in the Family Theater and Harry Hubbard remains as local manager. Mr. Sutton books the Sullivan-Considine attractions. It is hoped that Helena will eventually be added to their circuit. Mr. Sutton needs no introduction to the Helena theatergoers, and his coming means a decided gain to the moderate price theatrical attractions here.

DAVID S. GANS.

GERMAN ACTORS WED

Charlotte Krause and Otto Stoeckel, two of the best known and most popular members of the Irving Place Theater company, were married April 21. The wedding was a very quiet one, and fellow players of the newly married couple only learned of it afterward.

Miss Krause and Mr. Stoeckel are both great favorites with the German theater audiences of New York. The bride is a most accomplished and cultured lady, of winsome personality, and elegant manners. She was formerly active in the Pabst Theater of Milwaukee and only joined the Irving Place organization at the beginning of the present season. Mr. Stoeckel is a man of scholarly attainments and an uncommonly versatile actor.

HELEN HOLMES IN HURLBUT PLAY

Julie Herne has been succeeded as leading woman in *The Man Who Would Live by Helen Holmes*. The play, which had its first performance recently in Atlantic City, and has since been on tour, opened at the Blackstone Theater, in Chicago, April 19, for an indefinite run. It is the first production made by William Hurlbut in his new capacity as author-producer.

ZIEGLER-TIRRELL

The Minnion has received cards announcing the marriage of Miss Jane Tyrrell (Tirrell), well known as an actress, formerly associated with the late Kyrie Bell and other stars, to Mr. William Henry Ziegler, April 11. The marriage took place at the home of the bride's mother, Mrs. Nathan Tufts Tirrell, at San Francisco. No further details are known.

LEW FIELD'S DAUGHTER TO MARRY

The engagement of Miss Frances Fields, daughter of Lew Fields, to Charles Lionel Marcus, first vice-president of the Bank of the United States, has been announced by her parents. Miss Fields is an uncommonly handsome young woman of twenty. The prospective groom is a graduate from Columbia University and later from the Columbia Law School.

STAGE NOTES

Adelaide and John Hughes have been engaged for *The Passing Show* of 1914, when it opens in June.

Vera Michelena has been engaged to sing the principal feminine role in the *Follies* of 1914.

A feature of the Summer show at the Winter Garden is to be a travesty on *The Things That Count*.

Margery Maude sails back to England this week. Her place with Margaret Anglin will probably be taken by Florence Wollerson.

The Theater Club, Mrs. J. Christopher Marks, president, will hold a Social Day on April 28 at the Hotel Astor. Subject, Comic Opera; Mrs. Julian Edwards, chairman.

Marie Dressler has filed her answer and cross-complaint against the Gaiety company in San Francisco, and asks damage of \$80,000.

Marie Parke left New York for New Orleans, April 18, for a twelve weeks' engagement in summer opera at the Crescent Theater.

Pauline Harkaway has been engaged by Frank Lea Short for Mrs. Pookett, in *Pomander Walk*. This is Miss Harkaway's second summer with the Frank Lea Short Players.

Mabel Vann has just left New York for her home in Minneapolis, where she will spend the Summer. She has signed with Augustus Pitou, Jr., for his new production, in which Fisk O'Hara will star next season. Mr. O'Hara has been appearing all this season with in Old Dublin.

Florence Auer, who played her 320th performance in *A Fool There Was*, recently, was rushed to Terre Haute, Ind., immediately after closing, to join the Ben-Hur company in the part she played all last season, the Mother of Hur.

A musical comedy, entitled *The Tango Doctor*, by Alvin C. Rishel and Warren Keen Rishel, and music by Electus T. Backus, is to be presented at Wallack's Theater on the evenings of May 1 and 8 for the benefit of the Women's Auxiliary of the Tuberculosis Clinic of Harlem Hospital.

George Nolan Leary sailed from San Francisco, April 7, on the steamer *Venture*, for a season in Australia and New Zealand, where he will play his original role in *The Rosary*, opening in Sidney, N. S. W., May 9.

Sanger and Jordan have concluded contracts between George M. Cohan and J. C. Williamson, Limited, whereby the latter have purchased outright the exclusive performing rights of *Seven Keys to Baldpate*, for Australia, New Zealand, and South Africa.

The Toastmaster, a play in four acts, was produced, April 17, at the Yorkville Casino by the Neighborhood Players of the Seventy-ninth Street Neighborhood House. In the cast of forty persons, seven nationalities were represented by the amateur actors, practically all of whom were working people.

Most people naturally credit the excellent staging of the plays at the Little Theater to that able and artistic director, George Foster Platt, quite unaware of the fact that it is sometimes due to Winthrop Ames himself, who prefers to remain anonymous. He staged not only the production of *The Truth*, but also *Prunella*.

The special Easter matinee of *The Whirl of the World*, at the Winter Garden, was an immense success and naturally a source of much gratification to C. F. Greener, the indefatigable press representative who planned it. Many actors and actresses of country-wide fame attended the performance in their newest raiment, and the show itself won its usual round of applause.

Olga Heller, who is playing the title-role in *Madame Moele* at the Garrick Theater, Chicago, is a stunning girl, who was one of the big features of *The Soul Kiss*, and has been in *The Merry Widow* and the *Follies*; but in neither of these pieces, says a Toledo paper, has she made such an artistic success as in the present one.

K. Yamamoto, manager of the Imperial Theater, Tokio, would very much like to present Gaby Deslys in Japan, and, while he was in New York, made her a flattering offer. Even Sarah Bernhardt said she would come to Tokio after her visit to America in the Fall. He guaranteed her \$1,000 per night.

Iika Marie Diehl, who was leading woman with Norman Hackett, last season, sails with her mother, May 2, on the *Martha Washington*, for an extensive trip—after landing in Algiers, May 12—through Italy, Germany, France, and England, returning Aug. 3, when Miss Diehl will take up her Fall engagement.

Y. C. Alley's Associated Players closed their present Winter season of thirty-eight weeks here April 11, to lay off for four weeks, when the Summer season will open. This clever company started from Chicago, and played as far south as Key West and closed in Rome, Ga. Manager Alley will spend his vacation in Atlanta, Ga., and reopen after the Shriners' convention. The company reports excellent business everywhere they played.

William W. Randall's dramatic agency, on Broadway, shows every evidence of prosperity. Many leading stock people may be seen there. The office for this branch of the business is under the immediate direction of O. S. Hamlin, formerly an actor with Mr. Randall's company on the road. The Randall agency will fill the casts of nine stocks this Spring and Summer. A play department is about to be added which will be in charge of a well-known and experienced play broker. Mr. Randall is now concluding arrangements for the exclusive representation of a number of prominent authors.

FOUNDED IN 1884

American Academy of Dramatic Arts

AND EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES:

FRANKLIN H. SARGENT, President
DANIEL FROHMAN JOHN DREW
AUGUSTUS THOMAS BENJAMIN F. ROEDER

A Practical Training School for the Stage

Connected with Mr. Charles Frohman's Empire Theatre and Companies

For Catalogue and information apply to

THE SECRETARY, Room 141, Carnegie Hall, New York

ALVIENE SCHOOLS OF

DRAMATIC ARTS

and Allied Schools of Acting

DRAMA AND ORATORY OPERA AND SINGING STAGE-DANCING

ALVIENE PLAYHOUSE Exclusively for STUDENTS STOCK CO. and their Pupils
Performances securing New York Appearances and Engagements.

Claude M. Alvino, President, and a Faculty of twenty-four prominent instructors. Write for information (mention study desired) and illustrated catalogue. "How Thousands of Colored Actors and Actresses (late graduates) Succeeded." Theatrical Agents and Managers supplied. Booking and Producing. Courses now forming. 10th year. Beginners and advanced students accepted.

Address as above to
SECRETARY, SUITE 11, GRAND OPERA HOUSE, 369 WEST 33d STREET, NEW YORK

THE NATIONAL CONSERVATORY

DRAMATIC ART, ELOCUTION and ORATORY

OPEN THE YEAR ROUND UNDER THE DIRECTION OF F. F. MACKAY

Special Attention given to Courses for Teachers of Elocution and Physical Training. Agents Coached in Special Characters and All Dialects. OFFICE HOURS, FROM 9 A. M. TO 5 P. M.
Send for Prospectus. 19-23 W. 44th St., near 5th Ave., NEW YORK, N. Y.

WRITE TO-DAY FOR THE ART OF ACTING BY F. F. MACKAY
"The full of solid wisdom for the student of our Art."—Edwin Booth. Price, 62.

HENDERSON

SCHOOL OF ORATORY AND DRAMATIC ARTS

"Instruction that is STERLING in every detail"

Aetlian Hall, New York Presser Bldg., Philadelphia



Alden School of Acting

CHICAGO'S EXCLUSIVE Under the Expert Direction of
DRAMA SCHOOL (Mr. Lester Alden)

Accepts only a Limited Number of Students. For Booklet and Qualification Blank address Dr. A. T. GROVE, Registrar, 303 Kimball Hall, Chicago, Ill.

DANCING

INSTRUCTION

Exhibition and Society

Terms most reasonable

E. FLETCHER HALLIMORE

64 E. 34th St., Tel. Murray Hill 6534

(Next door to Vanderbilt Hotel)

Theodora IRVINE

Preparation for the stage. Technique and correct use of the
Speaking Voice

Successful students in current New York productions.
Carnegie Hall New York

MANAGER MORSE CONVALESCING

Bristol, Tenn., April 23 (Special).—L. Morse, the popular manager of the Columbia Theater, has been a patient in St. Luke's Hospital, this city, for three weeks. He is now rapidly convalescing after a rather serious operation, and hopes to be back with his patrons at the Columbia in a short time. D. J. CARR.

VALESKA AS PUBLIC BENEFACTOR

Valeska Suratt is going to do something "truly substantial" as she signals it, for her native village of Owensville, Ind. Her momentary intention is to erect a handsome fountain there; unless, forsooth, "some other idea of a more appropriate nature" should suggest itself to her.

Mme. MENZILI

GRAND BALLET SCHOOL

All styles of dances and dancing, one obligatory.
Former Premier Danseur and Maitre de Ballet
of Grand Opera. Teacher of world famous artists.
Private lessons by appointment. Normal classes
work. Adult ladies class every morning.
Send for Booklet. 22 East 10th St., New York

Mr. Parson Price

Speaking and Singing. Teacher of Julia Marlowe,
Maude Adams, Marie Cahill, Grace George, Frances
Starr, E. H. Sothern, Laura Barr, Dora Knapp,
Louise Watson and Edith Yeamer. Send for Circular.
3 West 39th Street, New York

TO HONOR FORBES-ROBERTSONS

Sir Johnston and Lady Forbes-Robertson will be honored with a testimonial banquet under the auspices of the Civic Forum on the eve of their departure for England. The dinner will be given at the Hotel Astor, Monday evening, May 4. The committee includes ex-President and Mrs. Taft, Governor and Mrs. Glynn, Mayor and Mrs. Mitchell, Mr. and Mrs. Joseph H. Choate, Mr. and Mrs. Seth Low, Mr. and Mrs. Taft, Mr. Williams, and Mr. and Mrs. Henry W. Taft.

George Arliss, in consequence of a severe cold, was compelled to cancel his engagements in Disraeli, in Hartford and New London, Conn., last week.

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Stock Companies Fast Becoming Producing Organizations—Hopeful Sign for Native Drama

Frances Blosson, who plays an important role in the Chicago production of *Help Wanted*, and who has been identified with many stock organizations, voices some interesting observations relative to stock companies on the Pacific Coast in a recent issue of the *Chicago Inter-Ocean*.

"In the matter of stock companies today, the Pacific Coast stands foremost," says Miss Blosson, "probably for the reason that Oliver Morosco has maintained a standard nearer that originally set by Augustin Daly and the Empire Stock company than any other manager in America. With his Burbank and Morosco stock companies he is constantly producing new plays, with casts and in a manner that but few of the traveling companies can equal for general excellence. His actors are constantly creating new parts, because his companies are practically producing organizations."

We are glad to record, however, that the East is not to be outdistanced by Mr. Morosco. It, too, is fast becoming a producing center, as evidenced by the recent new productions of stock companies in Reading, St. John, Brooklyn and other cities. One of the biggest successes of the present season, *A Pair of Nixes*, had its first stage presentation by a stock company at Rochester last summer.

It is especially gratifying to note that producing managers are appreciating more and more the possibilities of stock companies as producing organizations. It is a beautiful sign for the really native drama that is beginning to manifest itself in this country. If Mr. Morosco is responsible for this condition, all the more glory is due him.

STOCK IN BROOKLYN

Premiere of "Girl That Goes Wrong" at Gotham—Play Disappointing

The Crescent Players were seen in a splendid production of *Her Own Money*, April 20-25. It was one of the best offerings by the popular organization this season. The principal roles were portrayed by Leah Winslow and George Allison. M. J. Briggs, Isadore Martin, Charles Schofield, Gertrude Rivera, Joseph Eggenon, and William Swarts gave their standard performance.

The Little Church Around the Corner was last week's attraction at the Grand Opera House. Noel Travers was seen to advantage in the role of Harry Grey. Irene Douglas, Dan Bagnell, William Elliott, George Carleton, Minnie Stanley, James Harris, and Manuel Snyder made the best of their assignments.

The Greenpoint Players were seen in a revival of *The Fatal Wedding*. Nora Shelby was seen as the wronged wife and Alfred Swenson as Howard Wilson. William Macaulay, Bonnie Warren, Frank Joyner, Caroline Locke, Jack Roach, and Charles Wilson were included in the cast.

The premiere performance at the Gotham of *The Girl That Goes Wrong*, dramatized from Reginald Wright Kaufman's book of the same name by Joseph Byron Totten, was decidedly a disappointment, though it was well acted by the MacCurdy Players. The general theme is loosely connected and talky, with very little action, and not up to the standard of other works of the author. Owing to the timeliness of the electric chair, this gruesome scene was staged as a climax to the play. *The Girl That Goes Wrong* will need considerable doctoring before finding general favor with the public.

BROWNELL-STORK CO. CLOSES

The Brownell-Stork Stock company at the Orpheum Theater, Newark, N. J., is presenting Hawthorne of the U. S. A. as the closing attraction of a long and successful engagement. Miss Brownell and Mr. Stork have played in Newark for three years, presenting nearly one hundred and fifty plays. Miss Brownell again scored in the leading role of *Madame X* last week. This was the third time that Miss Brownell has appeared in this role during her over 1,500 performances in Newark.

GEORGE S. APPLEBOATE.

STOCK AT HAMILTON, ONT.

Clark Brown's Company to Open Season at Temple Theater, May 11

HAMILTON, ONT., April 25.—Clark Brown's Stock players will open an engagement at the Temple Theater in this city on May 11 with *Our Wives* as the attraction. The latest New York stock releases will be presented. The company will include, in addition to William Raymond and Bertha Mann in the leading roles, Stanley Wood, Thomas Tracy, Fred Cummings, John Trumbull, George MacIntee, Harvey Driscoll, Natalie Perry, Miss Brownell, Jennie Millson, and Annie Athy. The organization will be under the direction of Charles D. Pitt.

STOCK AT WEST END

Corse Payton Stock Company Installed at Uptown Playhouse

The Corse Payton Stock company began Monday, April 27, an indefinite engagement at the West End Theater with *The Rainbow*, the opening attraction. The organization includes, in addition to Claude Payton and Alice Donaldson in the leading roles, William Mortimer, Joseph Sweeney, Edward Hayden, Walter Hill, Charlotte Wade Daniel, Katherine Webb, Dorothy Mortimer, and Kathleen Davies. Lindsay Morrison, who has had a successful season with his own company in Boston, will have charge of the staging of plays and the management of the house.

PITT SEASON CLOSES

Pittsburgh Company, Under Wm. Moore Patch's Direction, Ends Highly Successful Season

PITTSBURGH, April 27.—The regular winter season in stock at the Pitt Theater in this city will close on Saturday night of this week, and the house will be turned over to big feature films for the summer. The Players will move to the Nixon Theater on June 1 for a summer run. William Moore Patch, managing director of the Pitt Theater, will sail for Europe early in June in search of new material in London, Paris, Vienna, and Berlin. He will return to Pittsburgh about the first of August.

The season which has closed in the Pitt Theater has been a remarkable one in many ways. Mr. Patch's venture was a signal success from the start, and he gained his reputation in Pittsburgh chiefly by exploiting plays, which were, curiously enough, flat failures in New York. *The Blindness of Virtue*, which lasted only two weeks in the metropolis, ran for four weeks to capacity business in the Pitt Theater; *The Eternal Mystery*, by George Jean Nathan, which was taken from the stage at the Princess Theater in New York, was produced with great success in Pittsburgh; *The Younger Generation*, which New Yorkers failed to appreciate, found great favor in Pittsburgh. *The Temperamental Journey* proved a great success during the Easter holidays. All of which goes to show that there are other cities outside of Boston and Chicago that do not rely upon New York when it comes to judging plays.

The following players are closing with the Pitt Theater company Saturday night: Norman Hackett, Lissie Hudson Collier, Katherine Stanton, Dorothy West, Louis Kimball, Wilson Day, Louise Rial, Richard Dix, and Allen K. Reese. It is announced that Norman Hackett will head the summer company being installed by Mr. Patch in the Nixon Theater. P. E. McCoy will be retained as stage director.

For the summer season of feature films in the Pitt Theater, Mr. Patch announces Anthony and Cleopatra, *Les Misérables*, *Mrs. Leslie Carter in Du Barry*, and many others. There is a Wurlitzer-Rope-Jones Unit Orchestra and pipe organ in the new Pitt Theater, which will undoubtedly enhance the value of motion pictures three-fold. This instrument is twice the size of that in the Vitaphone Theater in New York.

STOCK IN NEW YORK

Louise Gunning the Second Star to Appear in the Academy's New Policy

ACADEMY OF MUSIC.—Louise Gunning in *Forty-five Minutes from Broadway* is the attraction for the second week of the stock star system. The regular members of the company, headed by Priscilla Knowles and Theodore Friebeus, are giving splendid support. There is no more versatile organization in the country than this popular company at the Academy. Judging from the excellent business prevailing, Manager Fox's new policy has attained great popularity.

WADSWORTH.—The *Spendthrift* is this week's bill. This play of an extravagant wife is providing Warda Howard with splendid opportunities for the display of her magnificent gowns and exceptional histrionic ability. William David is giving a masterly performance of the Edmund Breene role, while Jerome Renner and Henrietta Goodwyn are especially effective in two juvenile roles.

STOCK COMPANY OPENS AT LOWELL

LOWELL, MASS., April 25.—The Merrimack Square Theater, Lowell, Mass., opened its regular Spring and Summer stock season April 13. The opening bill, *The Man on the Box*, proved to be a wise choice, judging by the remarks of the audience and the enthusiastic applause accorded the company. Walter Scott Weeks and Gladys Malvern head the cast. Mr. Weeks is an old favorite here, and Miss Malvern, who has a most pleasing personality, won her audience from the very beginning by her sparkling, clever interpretation of Betty Annesley. Miss Malvern is credited with being the youngest leading woman in stock.

STAMFORD, CONN., TO HAVE STOCK

M. S. Schlessinger will install a stock company in Stamford, Conn., early in May. Edith Harcourt, who has been a member of the Brownell-Stork Stock company at Newark, N. J., has been engaged for important roles.



EDWARD VAN SLOAN.

Edward Van Sloan is a Californian who reversed the famous dictum and "came East." While still a newcomer, he has won for himself an enviable standing in stock circles as leading juvenile and juvenile leading man. Belonging to a non-theatrical family (for some have to be their own histrionic ancestors), he was destined to follow his father's profession, architecture; but fate in the guise of college theatricals decided otherwise. Drawn to the theater through interest in matters of scene designing and stage lighting, a production of *The Merchant of Venice* gave him an opportunity to test some of his theories, and incidentally led to his first appearance as an actor in the part of Gratiano. Subsequent college performances further enlisted his services both as producer and actor, and decided his future career.

Coming East, he made his first professional appearance in H. V. Esmond's play, *Under the Greenwood Tree*, playing what is

commonly known as the "Billy-see Englishman." His success in portraying that type led to a tour through Canadian Provinces as Babs in *Charley's Aunt*. "But," he explains, "I found myself in danger of becoming a specialist—a bad thing for a beginner who has ambitions; and so I decided to serve my apprenticeship in stock. This past season I have appeared in such parts as Sir Christopher Deering in *The Liars*, Joe Brooks in *Paid in Full*, Gabot Arany in *The Concert*, Jack Brookfield in *The Witching Hour*, and *The Millionaire* in *Forty-five Minutes from Broadway*. No danger of specialty in that! My productions? Ah! perhaps some day!"

Mr. Van Sloan has for the past three years played in Newark, N. J., with the exception of a short season in Bridgeport, Conn., and Niagara Falls, N. Y. He is at present a leading member of the Brownell-Stork company at Newark.

STOCK AT SCHENECTADY

Comstock-Terry Players to Open Season at Van Cuyler Opera House, May 4

SCHENECTADY, April 28.—The Comstock-Terry Players will open an engagement at the Van Cuyler Opera House, May 4, in *Bought and Paid For*. Ethel Grey Terry, who was a prominent member of the Little Theater Stock company at Los Angeles this past winter, will be the leading woman of

the organization, while George McQuarrie will take care of the leading masculine roles. Other members of the company include Carl Gerard, a favorite in Schenectady; Clay Clement, Charles Riegel, Donald MacMillan, Helen McKeller, Violet Barney, Ruth Chester, and Gladys Wilcox. W. H. Gilmore will be the stage director, W. H. Busell the scenic artist, and Victor Newman the stage manager. The company is under the management of Charles MacDonald.

STOCK

A PROGRESSIVE house supplying the leading Stars for Spring and Summer Bookings exclusively—4 to 10 weeks.
Packard Theatrical Exchange
Suite 504, 505, 506, 1416 Broadway
New York
Special Long Distance Telephone Service

STARS

Released for Stock

Stanley Houghton's Great Play

Hindle Wakes

Has made the English speaking world talk.
Apply,

Fair Play Co.,

The Playhouse, N. Y.

Apply Quick For

Margaret Mayo's Brilliant Farce

Baby Mine

A success in every country in the world

Fair Play Co.,

The Playhouse, N. Y., or American Play Co.

The Family Cupboard

6 months at the Playhouse, N. Y.

By Owen Davis

Apply,

Fair Play Co.,

The Playhouse, N. Y., or Darcy & Welford (Inc.)

Little Miss Brown

6 months at the 48th St. Theatre, N. Y.

By Philip Bartholomae

Apply,

Fair Play Co.,

The Playhouse, N. Y.

THE BAKER PLAYERS

PORTLAND, OREGON

TWO

LEADING MEN

A

SUCCESS



MR. EDWARD C. WOODRUFF
LEADS



MR. LOUIS LEONE HALL
LEADS

LILLIAN RHODES

LEADING WOMAN

At Liberty for Stock or Production

Owing to the closing of Pine Panthers Season

Address Mission Office

THURLOW WHITE

LEADING MAN

DIRECTOR

Actor's Society

MAUDE LEONE

STOCK FEATURE

Express Theatre, Vancouver, B. C.

DIVORCE—“Miss Leone made a delightful Cyrano, full of ingenuously seductive. She plays the edge of force without suggesting anything so trivial as force and rises as naturally to the highest type of comedy. She was particularly good in the restaurant scene which she handled with much discretion. Her wonderful crystal gown was greatly admired.”—Daily Province, Vancouver, B. C., March 3, 1914.

“In the historic role of Cyrano, Miss Maude Leone was more than satisfying. She looked pretty enough to turn even a husband's head, and from first to last, played the role like an artist, catching the spirit of the scene perfectly. . . . Miss Leone's crystal gown is certainly a marvelous creation and many were the expressions of admiration it evoked.”—Vancouver Sun, March 3, 1914.

CHARLES CARVER

SUPPORTING NOTED STARS

Academy of Music, New York City

HARRY J. LELAND

STAGE DIRECTOR

Ed. Redmond Stock Co.

Sacramento, Calif.

Now in its 88th consecutive week.

Re-engaged for another year.



STANLEY G. WOOD

Invites Offers for Next Season

Address DRAMATIC MIRROR

WILLARD BLACKMORE

Leading Man

Available for Stock or Production

Permanent Address, Friars Club

HARRY K. HAMILTON

1913
Steve Bates
KINDLING

1914
Joe Carson
WITHIN THE LAW

GEORGE ALISON

Leading Man—Crescent Theatre Stock—Brooklyn

Alice Clements

LEADING WOMAN

ENGAGED

Address DRAMATIC MIRROR

AT LIBERTY

ROBERT BLAYLOCK

DRAMATIC DIRECTOR. 1421 East Walker St., Des Moines, Ia.

PREMIERE AT HOBOKEN

"Beggars on Horseback," New Play by Owen Davis, Produced by Gayety Stock Co.

Beggars on Horseback, a new play by Owen Davis, was given its first presentation on any stage by the Gayety Theater Stock company, Hoboken, April 28.

The play is a tense story of New York life at the present day. It has a real motive, and teaches the lesson that all that glitters is not gold. The play opens in a New York flat. Henry Dean is in love with Nan Hollister. Nan will not marry him because he has a small income. He goes away with the understanding that if he ever becomes wealthy, Nan will marry him. At the climax of the first act Nan suddenly comes into possession of a quarter of a million dollars left her by an uncle.

We next find her established with her parents in an apartment on Riverside Drive. She is beginning to find out that money will not buy her what she values most—love. She loves Henry and Henry loves her, but his pride will not permit him to ask her to be his wife under the existing conditions. How Nan enthralls Henry into a proposal, how he is offended at the deceit, and how everything rights itself, furnish an interesting series of complications. The last act furnishes a surprise which would be unfair to relate here. Julian Noe as Henry Dean and Edna May Jackson as Nan Hollister, were excellent. All the parts were well played. WALTER C. SMITH.

STOCK AT SPOKANE

Harry B. Cleveland Players Open Season at the American with "The Honey-moon Trail"

SPOKANE, WASH., April 24.—The Harry B. Cleveland Stock company opened an engagement at the American Theater, Monday, April 13, with "The Honey-moon Trail" as the offering. Mr. Cleveland directs the productions and plays the leading roles. He has surrounded himself with a capable company, which includes Stella and Della Rohlf, Hazel George, Lenore Lorrayne, Lotie Darragh, Harry Bowen, William Hase, and Eddie O'Brien.

SPOKANE had always supported stock liberally, and it is predicted that the company will have a highly successful season. The management of the American has been taken over by A. T. Lambson, a stockholder, who was instrumental in adjusting the finances after the death of T. J. Noonan and in organizing the company which now operates the theater. William Ewart, who has been in charge three weeks for the stockholders, will remain on the staff. The theater's finances will be handled by a treasurer, who will be appointed soon.

ELIZABETH STOCK OPENS

Engagement at Hippodrome Theater—Lorna Elliott and Frank Charlton in Leading Roles

ELIZABETH, N. J., April 28.—MacGregor Bond, Harry Dixon, and Frederick McGill have installed a stock organization for the summer at the Hippodrome Theater. The company, which includes Frank Charlton as leading man; Lorna Elliott, late of the Haymoss Stock company, as leading woman; Charles Kennedy, Garret Beekman, Cleland Morgan, Paul Anderson, and Gertrude Clements, opened last night in "The Thief." Blanche Brin has been engaged for ingenue roles and will make her appearance next week in "Officer 666."

MANHATTAN PLAYERS OPEN

Stock Company Headed by Sam Hardy and Osa Waldrop at Rochester

ROCHESTER, N. Y., April 27.—The Manhattan Players, under the direction of Edgar MacGregor, open their second season at the Lyceum Theater to-night with "Stop Thief" as the attraction. Sam Hardy and Osa Waldrop will have charge of the leading roles. Other members of the organization are James Galloway, Thomas Emory, Ernest Cosart, Charles Helgal, Stanhope Wheatcroft, Allan Davidson, Charles Ashley, Ina Brooks, Ann Bert, and Olive West.

EMMA BUNTING CLOSSES

ATLANTA, April 25.—Emma Bunting makes her farewell bow for the season at the Bijou Theater to-night in "Rachel Goldstein." She and her capable company have made many friends during their engagement, who will extend a royal welcome upon their return next season.

JAMES EDWIN DEDMAN.

Robert Thorne answered an emergency call to Lancaster, Pa., last week.

TICKETS
FOR
TENT SHOWS
WE HAVE SPECIALIZED ON
CIRCUS TICKETS FOR 19 YEARS
WELDON WILLIAMS & LICK
FORT SMITH, ARKANSAS

MONTREAL STOCK TO OPEN MAY 4

MONTREAL, April 26.—The stock company will open its engagement at the Orpheum Theater, May 4. Among the old favorites who will return are Percy Meldon, Lillian Kemble, Charles Mackay, Sam Reed, and Richard Ogden. The subscription list has been opened and is being rapidly filled.

W. A. TREMAYNE.

IZETTA JEWELL RETURNS TO POLI CO.

WASHINGTON, April 27.—Izetta Jewell returned to the Poli Players, April 20, after a three months' vacation. She made her appearance in Juliet in the Poli company's production of Romeo and Juliet, and scored a triumph.

STOCK NOTES

Caroline Mackey has joined the Dorner Players at Elmira, N. Y.

Margaret and Royal Thayer have joined the Liberty Stock company at Philadelphia, Pa., to play character roles.

Irene Summery has retired from the Wright-Huntington Stock company at St. Paul, Minn.

The management of the Court Square Theater, Springfield, Mass., has added to its organization H. O. Holland and Mabel Buell.

Nina Saville was playing last week the part of Ruth in "The Rainbow" at the Warburton Theater, Yonkers.

T. H. Roberts and Lyle Harvey have been engaged for the stock company at the Majestic Theater, Utica, N. Y.

Alvah Simms is playing the second business with the Empire Theater Stock at Syracuse, which opened last week in "All-of-a-Sudden Peggy."

Orrie Holland has been engaged for the juvenile roles with the stock company shortly to open at the Court Square Theater, Springfield, Mass.

The roster of the Empire Stock company at Cohasset, Ont., is Nellie Kennedy, Clara De Mar, Royal C. Stout, Edgar Ballou, John Patrick, and Edwin Holt, Jr.

For the Chase Players at Passaic, N. J., Nellie Gill, Wallace Young, and Ray Martines have been engaged, with Frank C. Ambros as scenic artist.

The Corrigan-Forsberg Stock company at Orange, N. J., turned people away at each performance the first week the company opened.

Hindie Wakes, Baby Mine, The Family Cupboard, and Little Miss Brown have been released by William A. Brady for stock use.

Frank E. Jamison closes a very successful season as character man of the Shubert Theater Stock, Milwaukee, May 10, and opens May 11 with the Davidson Theater Summer company.

Juliet Shelby, perhaps better known as Mary Miles Minter, who created the title role in "The Little Rebel," is at liberty, her three years' contract with A. H. Woods having expired.

Barton Robbins, who has been doing second business in Atlanta with Norman Hackett, has been engaged by Ira Hards for his company at the Playhouse, Wilmington.

Alice Clements, who has entirely recuperated after a short vacation, has resumed her engagement as leading woman of the Horne Stock at Akron, Ohio, where she established herself as a supreme favorite.

Blanche Moulton made her first appearance with the Wright Huntington Stock company at the Shubert Theater, St. Paul, April 19, in Mrs. Temple's Telegram. She will play character roles.

Ika Marie Diehl, who was leading woman of Norman Hackett's Stock company at Atlanta recently, will sail on May 2 on the Marie Washington for an extensive trip through Europe.

John T. Dwyer has been engaged by Adele Blood for her stock organization in Toronto. Mr. Dwyer is remembered for his excellent work at the Academy of Music, New York. He was a member of the Empire Stock company at Providence, R. I., last season.

Franklyn Munnell and his wife have gone to their camp in the Maine woods to rest until September. Mr. Munnell was the leading man with the stock company at the Jefferson Theater, Portland, Me., all season.

Lisle Leigh, who has been appearing with the Academy of Music Stock company, New York, opens May 4 for a Summer season with the Dominion Stock company, Ottawa, Canada. The opening bill is "Our Wives," followed by "The Third Degree" and a selection of best successes.

ARCHIE BOYD DEAD

Archie Boyd, sixty-four years old, famous as a creator of pastoral stage characters, died April 18, at his home, 1926 Cora Avenue, in St. Louis.

He had been ill several months, and returned from New York shortly after he appeared in the leading role in "Something for Nothing."

Mr. Boyd had been on the stage more than forty years, and appeared in "The Old Homestead," succeeding Denman Thompson as Josh Whitcomb in the rural drama; "Shore Acres," "The Village Postmaster," "Country Squire," and "Way Down East." His most recent appearance in St. Louis was in Rebecca of Sunnybrook Farm. His New York debut was made with Neil Burgess in "The County Fair." He was buried in Bellefontaine Cemetery, St. Louis. His widow and six children survive him. The latter are Mrs. Lulu Gault, and Archie, Edwin, Vida, Neil, and Erna Boyd.

TO RENT

UNTIL SEPTEMBER 15th, 1914

For Stock or Pictures the Following Theatres:

Kempner Theatre, Little Rock, Ark.
Overholser Theatre, Oklahoma City
Dallas Opera House, Dallas, Texas
Byer's Opera House, Fort Worth, Texas
Princes Theatre, Houston, Texas
Grand Opera House, Galveston, Texas
Academy of Music, Charleston, S. C.
Lycum Theatre, Memphis, Tenn. (After May 17th)
Dauphine Theatre, New Orleans, La.

For full particulars apply

AMERICAN THEATRICAL EXCHANGE, Room 815, Longacre Building
New York City, N. Y.

PLAYS

For STOCK, REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home
Amusement, Negro Plays, Paper, Scenery, Jobs Books, Catalogues
FREE! FREE! FREE!
SAMUEL FRENCH, 28 West 38th Street, New York

AMATEUR PRODUCTIONS

United Theatrical Association Offers Four New One-Act Plays at 48th Street Theater

UNITED THEATRICAL ASSOCIATION.—Under the auspices of this organization of club women and others interested in the theater, four one-act plays were produced on the afternoon of April 27 at the Forty-eighth Street Theater. None of them has been seen before in this country. They were "Lonesome Lika," by Harold Brighouse; "The Last Toast," by the Reverend Forbes Phillips; "Uncle Sam's Money," by I. E. Friedman; and "The Worth of a Man," by Mrs. Vere Campbell.

TEACHERS' COLLEGE FRATERNITIES.—On April 29 and 30, at the Berkeley Theater, the girls belonging to the fraternities of the Teachers' College will give their annual benefit for the Silver Bay Fund of the Young Women's Christian Association. The play used will be "Pomander Walk," by Louis M. Parker. Miss Helen Havens, at Whittier Hall, Barnard College, has charge of the sale of seats.

BRANCO SCHOOL SOCIETY.—This organization of society girls presented three performances of Sylvia, an operetta by W. Rhys-Herbert and Maude Elizabeth Inch, at the Plaza on April 23 and 24, in aid of a fresh-air class for tubercular and crippled children.

THE AMPERANS, INCORPORATED.—This dramatic organization presented three plays on the evening of April 24 at the McKinley Square Casino. The programme consisted of "The Convict on the Hearth," by Frederick Fenn, done once before this season by the American Academy of Dramatic Arts; "The Two Puddifoots," by J. M. Morton, and "Miss Civilization," by Richard Harding Davis.

WIGGS AND CURS.—The dramatic club of Barnard College presented three one-act plays April 24 in the Brinkerhoff Theater. They were "The Man of Destiny," by Bernard Shaw; "Op-o'-Me-Thumb," by Frederick Fenn and Richard Pryce, and a one-act play, entitled "Our Lady's Tumbler," by Beulah Amidon, of the class of '15. It was the second production by the organization.

NEW YORK UNIVERSITY.—Twenty-five students appeared April 24 at the Gould Memorial Library in "The Bagatelle," a musical comedy in one act, by Howard J. Young, with music by H. Halperin. This is the first time a performance has been attempted by the students since the faculty ban on such things in 1906.

EDUCATIONAL DRAMATIC LEAGUE.—A performance of Making an American, arranged and dramatized from the stories by Montagu Glass and Martha Leonard, was given April 26 at the Fulton Theater by the boys of Camp Wigwam, Harrison, Maine, the proceeds to be used to give poor boys a Summer outing.

VERDICT AGAINST THEATER

Playhouses Cannot Discriminate Against Blacks, Courts Decide

The Court of Appeals, in Albany, N. Y., on April 21 decided that a theater cannot discriminate against negroes in the sale of seats in any part of its house.

Husan M. Joyner brought action against the Moore-Wiggin company, proprietors of the Temple Theater, Rochester, N. Y., to recover damages alleged to have been sustained by reason of the fact that the theater proprietors, through their employees and agents, in violation of the civil rights law, refused plaintiff a seat in that theater. Miss Joyner, who is part Indian and part negro, obtained a judgment for \$312 by a verdict of the Appellate Division, which the Court of Appeals sustained with costs.

SHAKESPEARE FOLIO BRINGS \$415

At the sale of the late James E. Palford's library at the Anderson auction, April 22, F. L. Thomas paid the highest price, \$516, for a fine, large, sound, unmarked copy of the Fourth Folio edition of Shakespeare, London, 1655. Oliver Goldsmith's "Vicar of Wakefield," London, 1817, with twenty-four colored plates by Thomas Rowlandson, and in binding by Riviere, was bought by E. H. Wendell for \$71.

STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING

Theatrical Copying
Specialty
Best Work—Lowest Rate

J. E. WASH. 1808 E'way (cor. 97th St.), N. Y.

MARY ASQUITH

Play Broker

Latest Releases for Stock
145 West 45th St., New York

PLAYS

For Amateur and Professional
Actors. Largest assortment in the
World. Catalogue free. THE
DRAMATIC PUBLISHING CO.
545 So. Dearborn Street, CHICAGO, ILL.

Royalty and Book Plays

For Stock, Repertoire and for Amateur
All of the Standard Book Plays
Sole Agent for 150 Royalty Plays and Western Agent
for 500. Send stamp for list. A. MILO BENNETT,
26 W. Randolph Street, Chicago, Ill.

The Dramatists' Play Agency

145 West 45th Street, New York
PLAYS
Motion Picture Scenarios Placed

MABEL INSLEE

Second Business

Harry Blasing Stock Co., Minneapolis

LEE STERRETT

Management Cohen and Harry's Keys to Success
Sole Co.—Chicago—Indefinite

AITKEN, F. SPOTTISWOODE

Mutual Studio, 4500 Sunset Boulevard, Los Angeles, Cal.

BARING, MATILDE

Edison Co., Address Studio

CARHART, JAMES L.

Made Adams Co. Management Chas. Frohman

McGRATH, CHARLES A.

Permanent address. Actors' Society

MULDENER, LOUISE

"The Things that Count" Co., Wm. A. Brady, Mgr

EVA TANGUAY'S HUSBAND ARRESTED

SCHENECTADY, N. Y., April 24 (Special).—John Ford, husband of Eva Tanguay, who appeared at the Van Currier April 22, with Eva Tanguay's own vaudeville company, was arrested early Thursday morning at the railroad station, charged with creating a disturbance. Ford got into an altercation with a backman, while disputing the amount to be paid for his fare, and became so noisy that he attracted the attention of the police. He was taken to the police station, where he put up \$25 bail for his appearance, but when his case came to trial he failed to show up. A bench warrant is now out for his arrest.

NAT SANB.

SOCIETY AND CLUB NOTES

THE LITERARY AND DRAMATIC UNION, Katherine Carpenter Fay, president, will give a reception to Madame Helena Peckham on the evening of April 29, at Lincoln Hall, studio of Irene Ackerman.

THE LAMS STUDIOS held a public recital of "The Plea of Love," a new comedy in verse by Osborn Bennie Lamb, author of "The Iberian." The reader was Laura Sedgwick Collins. It was given with the accompaniment of suitable music by the Schumann Orchestra Society. The play is founded upon some of the lyrics of the Latin poet, Calus Valerius Catullus.

BROOKLYN

Princess Players Approved by Theatergoers in Spite of Local Press Attacks

The dramatic trend of the last week, April 20-25, was unquestionably the Princess Players at the Majestic Theater. Holbrook Hill and his associates won the hearty approval of Brooklyn theatergoers despite the fact that they were bitterly attacked by the local press. During the week the Princess Players were seen in ten offerings, including *The Hard Man*, *Any Night*, *En Deshabille*, *The Black Mask*, *The Bride*, *Harry*, *Fancy Free*, *Fear*, *The Fountain*, and *It Can Be Done*. Their repertoire was splendidly balanced with tragedy, comedy, and novelty.

The *Tram*, the white slave drama, was the offering at the De Kalb Theater, and drew to splendid business. The play is from the pen of Rachel Marshall and Oliver Bailey, and has recently finished a long run in Chicago.

Das Mitternacht Maedel was the attraction at the new Montauk Theater. Greta von Mayhof appeared in the principal role of Helen Pomponet, the cabaret singer.

Everywoman, the morality play, by Walter Browne, made its second appearance in Brooklyn this season at Teller's Broadway Theater. This is the first time the production has ever been offered at popular prices. Diana Storm in the title-role, and Elmer Grandin as Nobody won favor with the Broadway patrons.

J. LEROY DAVIS.

SCRANTON

Morton Cohn Leases Lyceum Theater—New Theater Opened

Morey's production of the sinking of the *Titanic* and Derkin's animal act headed an excellent bill at the Poli week of April 20 to good business. The vaudeville season will close May 9, and the stock season will commence May 11.

The Hungarian co. were at the Star April 20-22 in *The Gipsy Queen* to good houses.

Moses Reis, of the Reis Circuit, and owner of the Lyceum, the only legitimate theater in the city, has leased that house to Morton Cohn for a term of years. Mr. Cohn expects to use the house for moving pictures until the opening of the Fall season. He has just installed a Hope-Jones's Unit Organ, to be used for the moving picture season. It is a duplicate of the one used at the Manhattan Theater in New York city.

A new moving picture theater opened here April 25, the Court Square. It is 150 feet in length and 40 feet wide, and the seating capacity is 450. A radium solid fiber screen will be used, with special ground lenses, making it impossible to hurt the most delicate eyes; also two projecting machines, which do away with the waits between pictures. There will be an orchestra.

C. B. DUNMAN.

BUFFALO

Star Closes Season—Bonstelle Company Opens 100th Week in Buffalo

May Irwin in *Widow by Proxy* was the offering for the last week of the regular season of the Star Theater.

The regular summer season of the Bonstelle co. will open at the Star April 27. It marks the one hundredth week of the co. in Buffalo. The co. will be seen in *The Tempest* and *Journal*.

Shon's Theater April 20-25 at every performance was filled to the doors. Headling the bill were Homer B. Mason and Margaret Keller. Dams Glendine and Lillian Scarriet. Josephine Dunfee and Lillian Lane.

Mutt and Jeff at the Majestic April 20-25 played a return engagement to good business. April 27, Mrs. Wives of the Cabaret Patch.

The Golden Crook co. proved a splendid drawing card at the Garden April 20-25.

Gladys Sears and Tom Kennedy shared the honors with *The Tango Girls* at the Garden Theater April 20-25; large audiences.

The Three Brownies were headliners at the Lyric April 20-25, judging by the applause received.

J. W. BARKER.

NEWARK

Passing of the Washington Theater—Robert Mantell Draws Well

Robert Mantell, after eighteen months' absence from Newark, played to crowded houses in the Shubert April 20-25, presenting his best plays. Mr. Mantell was surrounded by an excellent co., including John Oswald Gibbs, John Burke, Walter Gibbs, Fritz Leiferich, Frederick Baldwin, Alfred Hastings, Guy Lindquist, Edward Lowers, Frank Clancy, Harry Howard, Genevieve Hamper, and Ethel Mantell. This will close the Shubert season.

Along Came Ruth was delightfully presented at the Newark April 20-25. Irene Fenwick as Ruth won her audience from the start. Joseph Kilgour as the colonel was excellent. James Bradbury scored heavily as Hubbard. John McKenna, whom we remember for his work done in a local stock, was excellent as Banan. San Carlo Grand Opera Co. April 27.

The Gray of the Dawn was the headliner at Proctor's.

Fox's Washington Theater has passed. April 25 ended the existence of one of Newark's oldest theaters, and the workmen have begun to tear down the building to extend Bradford Place.

GEORGE S. APPELBAUM.

JERSEY CITY

Pinks O'Hara in *In Old Dublin* crowded the Majestic Theater at every performance April 20-25. Das Mitternacht Maedel (*The Midnight Girl*) April 27-May 2. *The Trail of the Lonesome Pine* May 4-9.

All the big picture houses are doing a great business, and presenting photoplays, such as *Arizona*, *Paid in Full*, *Brewster's Millions*, *Sappho*, etc.

Hammora and co., society dancers, headed a fine bill at the Orpheum Theater April 20-25 to good business.

Phil Ott and the Honeydew Girls drew large audiences to the Empire Theater, Hoboken, April 20-25. Bowery Burlesquers April 27-May 2.

A Chinese tenor, Lai Mon Kim, who sings in all languages, was the tonetoucher at the Hudson Theater, Union Hill, April 20-25.

The Blue Moon was capably handled by the Lunella Morey Stock co. now at the Broadway Theater, Rayonette April 20-25. Cell Kobehass as the Salome girl was fine. The support was of the best.

Joseph Madden, of this city, who has been all season with the Beauvill, Youth and Folly co. of burlesquers, has been compelled to close his engagement on account of throat trouble. He has gone to Denver, Colo., for a few months.

The A. O. H. bought up the Majestic Theater April 20, the opening night of Pinks O'Hara's engagement.

WALTER C. SMITH.

CHIHUAHUA NOTES

Carranza's Rebels Give Concerts—Withdrawal of Troops Affects Theaters

CHIHUAHUA, MEXICO, April 14 (Special).—General Carranza, the first chief of the revolution, accompanied by his cabinet, arrived in this city last Sunday, April 12. The town is in a holiday attire, and he is being lavishly entertained. Band concerts on the plaza for the public every night. The rebel forces have three crack bands here, and the serenades are a musical treat, as each leader tries to outdo the other in the way of classical selections.

The local baseball team came in and trimmed the local team of foreigners to the tune of 18 to 3 Sunday afternoon.

The withdrawal of large numbers of troops from this place for the campaign south was felt by the theaters and motion picture houses, as the larger part of their patronage was from the soldier class. Only two houses were open Thursday and Friday of Holy Week, and they played to capacity.

The Alcazar has installed one of the latest model simplex machines, and now has an Al equipment. Plans are under way to build a gallery and increase the seating capacity. They have been showing *Bison* 101 two and three reel pictures. To-night they continue with *The Battle of Ojinaga*, three reels. This will draw well for a week, as a great number of the soldiers on duty here took part in that engagement. Their Sunday feature was *Lucertina*, *Florida*, and *Satan* will follow Olinham. Fred Williams, the popular manager of this house, is working on an invention to print in titles in Spanish, which will find a ready sale in this and other Spanish-speaking countries where the American films are crowding out the European product in spite of the fact that all titles are in English.

Cine Club is drawing fair crowds with *Neuter*, *Thanosier*, and other American reels. *The Woman in White* was the Sunday feature. All for the *Farinadas* *The Mill of the Gods*. All for the *Duke of Money*, and several other comedy reels were the features during the week.

At the Centenario the Arca Quartette has been augmented by the famous Cuban comedy team, *Bancher* and *Molguen*, who open April 14. At this house the European reels hold the boards, and as the railway has been out of operation to the south, they have been unable to secure new supplies and are showing their reserve stock. The attendance has been good.

The management of the Bell Ring put on an exhibition by electric and moonlight last Sunday; this was somewhat of an innovation, and was well attended notwithstanding that there was a large benefit bull fight in the afternoon.

LOUIS HANLICH.

CINCINNATI

Nat Goodwin in "Never Say Dis" and "Adelle" Delight—Houses Soon to Close

Nat Goodwin came back to Cincinnati for a week at the Lyric, opening April 19, and it was one of the best come-backs ever seen in the season in this city. *Never Say Dis* bears a striking analogy to the come-back, for after witnessing Mr. Goodwin's performance and enjoying the same old nerve and spirits with which he always has invested his roles, one can easily believe that *Never Say Dis* will continue to be Nat's motto for many seasons to come, if not his vehicle. The audiences were highly amused at his every hint of fun. May Hobson in *The Clever Woman* April 25 closed the season at this house.

Adelle appeared at the Grand the week of April 20, and proved to be quite the most delightful operetta seen here this season, and business was correspondingly good. Natalie Alt's work proves to what heights operetta may attain. Cincinnatians hope for many returns of Miss Alt. Hal Ford was great as the Baron Charles. Crawford Kent, Will Danforth, Dallas Welford, and Georgia Caine made up an excellent cast of principals. The work of Edna Broderick in a minor part will bear watching. The season at the Grand closes with the end of the week of April 27 when *The New Henrietta* holds the boards.

At Keith's the bill for week of April 20 was headed by *Alce* and *Cohen* in their latest farce, *John and Mary*, *Holly's* *Fourth Party*, *Swiss* and *Mack* were other features, while at the Empress a bill was given, headed by the Majestic Musical Follies.

The Sea Wolf films were seen at the Walnut week of April 19, Paul Rainer's *African Hunt* Pictures at the Olympic, and special films at the Orpheum.

The most brilliant amateur benefit ever given in this city was held for the Home of the Incapacitated at Emory Auditorium April 16-18. An historical *Pastor* and *Kirwan* were given with two hundred and fifty people in the production, which consisted almost entirely of dancing. These people were trained by Miss Lila Agnew Stewart, of Middletown, N. Y., who is giving the production throughout the country. Miss Rebelle Langmead, who headed the cast, was offered a week's time at Keith's, the management further offering to pay \$500 to the Home, if Miss Langmead would consent to the engagement. However, she could not be induced to appear. Society was out on masses for all performances, and at this rate it is estimated that over \$15,000 was cleared.

JOHN REDHEAD PROOMS, JR.

INDIANAPOLIS

Regular Season Closes—Stock Companies' New Hold Interest of Playgoers

Within the Law, with Helen Ware, did a good week's business at the Shubert Murat April 18-19. *Novelties of a Century* (local amateurs) was given under the auspices of the Woman's Franchise League April 20. Tetrasini, who has never been heard here before, sang to an appreciative audience in *My Mother* in *Revue* in *A Clever Woman* April 22-25, and Weber and Fields in *Honey Poles* (matinee and night) April 29, brought the season to a close.

The Wright Huntington Stock co. presented *The Rejection of Anne* May 1-2, with Jennie Brink in the title-role. The performance rested on the shoulders of Miss Brink, whose clever acting added greatly to the success of the play. Homer Barton made a likable Jack. Harry Gail, Edmund Roberts, and Robert Hudson were buoyant and youthful as his chums. The work of Louise Gerard in the smaller role of Lucinda stood out. Chester Beach scored as Joshua. Blanche Cartwright as the Kalamazoo girl, and Clara Thomas as Betty pleased. Alias Jimmy Valentine April 27-May.

The White Sister was out on by the Arvine Players at the Lyceum April 20-25. Genevieve Rinn acted the title-role convincingly. George Arvine gave his usual strong performance as her lover. Fred Bulliver, Marcus Huffs, and Editha Ketcham scored. Moving pictures between acts.



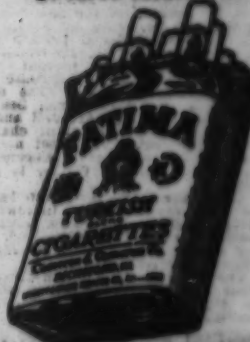
If it's in your business

to smoke a cigarette make it a good one—a Fatima. "Out in front" they won't know the difference, but you will. That distinctive Fatima flavor gets "a hand" from all smokers—on and off the stage.

Ligarette Mfg. Co.

For 25 Fatima Coupons you can secure a handsome felt College Pennant (12 x 32)—150 to select from.

Distinctive Individual



20 for 150

New and Used Afternoon and Evening GOWNS

Including many of the latest Parisian creations, are now on display.

A visit to this shop will be well worth your time. You are sure to find here just what you want at the price you want to pay.

MARY J. McSHANE

Established 20 Years

Opposite Eltinge Theatre 239 West 43rd Street Phone Bryant 5405

on the opening afternoon was an innovation, which was popular. Beverly of Graustark April 27-May 2.

Ralph Lynn, of *The Purple Lady*, at Keith's April 20-25 came in for a big share of attention and applause with his comedy methods, which are a bit out of the ordinary. The act, as a whole, was pleasing. *Empire Comedy Four*, old favorites, again scored a hit. Tom Waters was a big headline success at the Lyric April 20-25.

PEARL KIRKWOOD.

LOS ANGELES

Morocco Buys New Viennese Opera, "Madcap Therese"—Music by Johann Strauss

Auction Pinocchio played its second big week at the Burbank April 12-15, and still playing to crowded houses. Winifred Bryson, who is making quite a hit in this co., is slated to go to New York in September and be featured in this particular play when it opens on Broadway.

Fritzi Scheff was the tonetouch at the Orpheum April 18-19, and the demand for seats cannot be filled by the capacity of the house.

It is reported that Oliver Morocco has bought the rights for a new Viennese opera, entitled *Madcap Therese*, of which the arias and important numbers are by Johann Strauss. These were discovered in his effects after his death, but never published before.

At the Morocco April 18-19 *The Girl Behind the Counter* was greatly enjoyed.

Native Life in the Philippines was the feature film presented at the Majestic April 18-19.

Mr. and Mrs. Joe Montrose and Miss Grace Travers have just returned to the city from a vacation trip through the southern end of the State. Mr. Montrose is treasurer of the Majestic Theater.

L. E. Behrmer, manager of the Auditorium, is a grandfather for the second time.

DON W. CARLTON.

CALGARY

Sherman and Aylesworth's Holy City played to fair business at the Sherman Grand April 18-19.

The First Law of Nature, a dramatic little sketch, excellently acted by Martin Russell and co. was the last act on a good bill at Pantages April 18-19.

It is reported, with what seems good foundation, that the K. and E. interests are contemplating building a theater in Calgary within the next year.

GEORGE FOSSARD.



Van Horn & Son

Dalla., Penna. Established 1822

Theatrical Costumes

Stock Companies and Productions Our Specialty

MILLER COSTUMIER

236 So. 11th St. Philadelphia, Pa.

PLUCKER and ANRENS

Original successors to Charles Mayer

THEATRICAL WIG MAKERS

160 W. 43rd St., New York. Phone, GRAND 5405

MISS R. COHEN

153 West 74th Street (near W. 75th) Telephone 9874 Columbia

FROM BOSTON

**"Reformers" with Donald Meek
Has Premiere at the Hollis St.
New Operetta "Phyllis" to Be
Produced at the Cort May 11.
The Park Offers "Young Wi-
dom."
Last Week of "Queen of Movies."**

Shakespeare's birthday was celebrated in an unusual way at the Perovot Home in Holmesburg. While, of course, there were many other local celebrations to commemorate the 450th anniversary of the birth of the great dramatist, the Perovot Home was the most interesting. Mrs. Otto Blumner read a delightful little paper, and many of the guests attending the Drama League Convention were present. The Play and Players Club also took part, and entertained the guests of the Perovot Home. The program called the Shakespearean, depicting scenes in the Globe Theater supposed to have existed when Shakespeare played Macbeth for the first time. The writer made one of his rare appearances on the stage in this shape, a *Macbeth* of 1590.

J. SOLIS-CORREY, JR.

During Olinson was playing in Officer 656 at the Casino Square, the same role she had in the Olinson and Harris part that played the place of the Olinson and Harris part. It was then that Mr. Craig saw her and marked her as promising leading-woman material.

Yesterday the Olinson gave two performances of their dancing programme at the Boston Opera House.

There was a "Navy night" at the Colonial last week. Officers of five battleships, and other officers from the Navy Yard, filled the

**"Ambition" Proves to be a Play
Of Strong Interest—Small Cast.
Belasco Season to Close May 9.
Poli Co. in "Romeo and Juliet."
Coburn Players in "Sanctuary."
Minstrels at the National.**

BENTON HARBOR, MICH., April 25.—The Bijou theater, of Benton Harbor, Mich., has been taken over by Messrs. Fitzpatrick and McIlroy. The owner and operates a string of family theaters in and around Chicago; the lease was formerly held by R. J. Miller, R. B. ARTHURSON.

Chas. Meyer, 101 W. 18th St., N. Y.

Local Season Draws to Close.
Poli Co. in Romantic Comedy.
Colonial Offers Good Plays.
"Bought and Paid For" at Ford's.
"Excuse Me" Again at Academy.
"Peg" to Close Ford's May 4
Week.

The Alborn Opera company will immediately inaugurate their Spring and Summer season on April 11, opening with *Il Trovatore* for the first three nights and *Carmen* for the latter half of the week.

I. BARTON KREMA.

SCENERY

THE NEW YORK STUDIOS
 "Memory of Distinction"
FOR THEATERS AND HALLS.
 We refer you to the Manager of any of our New York
 Venuesville Theaters. **STUDIO CITY, CALIF.**
Offices, Times Building,
42 St. and Broadway,
New York, N. Y.

M. ARMBRUSTER & SONS.
Albert H. Armbruster. Emil G. Armbruster.
Scale Artists.

Studios 240-251 So. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Soun-
dary for Productions. Opera House and Vander-
ville. First-class work guaranteed at reasonable
rates.

**SOSMAN & LANDIS CO., Great Scene
Painting Studios, Main Office, 417-
419 So. Clinton Street, Chicago, Ill.
Good, first-class scenery at reasonable prices.
Our references thousands of Theaters and Halls
in the United States using our scenery.**

THE O. H. STORY SONNIE CO., INC.
(Somerville, Etc.), Boston, Mass.—The best
of trunk scenery. Drop curtains and produc-
tions. Advertisements. Construction and
stage equipment. Send for catalogue.

**SAMUEL FRIDMAN, Contractor and
Builder of Machinery, Office and Store,
412-414 E. 54th St., New York. Telephone
1138 Plaza.**

HOWARD TUTTLE, Scene Artist,
Contractor for all Stage Scenery, Artwork,
Curtains, etc.
1320 Center St., Milwaukee, Wis.

COSTUMES, WIGS, ETC.

AMATEURS SUPPLIED—Rental of costumes and accessories. Send for free catalogue "M." Chicago Costume Works, No. 148 No. Dearborn St., Chicago.

WIGS—Unids Tan, Vln.; Tans; 22.00	Cre-
els, 22.00; Negro, 24c.; Bonnets, 22.50	\$2.50.
27.00; Characters and Cre., 22.00; Gaud;	22.00
22.00, 22.00; Ladies' Dress, 22.00; 22.00	22.00
22.00, 22.00; 22.00; 22.00; 22.00	22.00

TOUPERS and TOUPERS LIQUID.—Ergotonic Toupers Liquid superior to Swift Gun, composed by gymnasts and acrobats. Price by mail, 1.50 bottle; Toupers a specialty. Schuman, 725 6th Ave., New York City.

LITHOGRAPHERS AND PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. **HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.**

THEATRICAL PROPERTIES

SINGLE STUDIOS, 538 West 20th Street, New York. Theatrical wardrobe and Stage Accessories. Telephone, Y80 Chelsea.

WANTS

ANYONE knowing the present address of Myra Sidney, sometimes known as Mollie Schuyler, will kindly inform S. F., care DRAMATIC MIRROR.

APARTMENT furnished completely; 6 light rooms, all facing Harvard campus; good maid; seen any time. Hamilton, 15 Claremont Ave., 5156 Morainside, New York city.

EXPENSIVELY furnished downtown house-keeping apartments, having been occupied by metropolitan singers, can now be secured for the summer months by discriminating people, who appreciate high-class advantages. One or two bedrooms, 6th and 8th floors, reduced rate. Apply apartment 52, 5th West 41st Street, near Broadway. Telephone 7511 Columbus.

FOR RENT—Savoy Theatre, Mt. Vernon, N. Y., situated on the main street, ground floor seating capacity 1,000, can be leased for term of years at an annual rental, \$5,000 per year. Apply to Lewis M. White, 7 Beekman Street, attorney for the owner of the property.

HIGH-CLASS ROOMS with private baths and board; large and small; with or without board. Mrs. Joseph Constant, 71 Irving Place, New York. Phone 1978 Gramercy.

PLAYLETS and Sketches, with the punch written to order. Robert De Cenzo Leland, Box 2844, Boston, Mass.

PILOTS—I pay cash for good, original photograph plots. Submit synopsis only. T. Voies, Fishkill-on-Hudson, N. Y.

SELL, reasonably, lovely, nearly new dresses; evening, street, summer hats; parasols; small. 34-36, all Paris make. By appointment only. Miss Walsh, 110 West 40th.

WANTED a libretto of a good light opera; author having a suitable book. Address "Musical," care MIRROR.

CHICAGO NOTES

The past week brought three openings to Chicago. The Man Who Would Live, Chance, and The Third Party.

The Man Who Would Live, William J. Huribut's new play, began its local engagement at the Blackstone, Tuesday, April 21. The theme has a refreshing novelty, and is worked out ingeniously. No doubt the preliminary road tour relieved from the credits it was said to possess. Elliott Dexter was capital as the Revolutionary hero, who comes to life in the restlessness of to-day. Helen Holmes was excellent as the heroine with old-fashioned ideals.

The Third Party, Mark Swan's adaptation of The Chaperon, has opened at the Princeton. The farce sets a lively pace, containing a story that creates interest and cleverly contrived situations. Taylor Holmes and Walter Jones play the important roles of the "third party" and the "chaperon," respectively. Others in the cast are Marie Wood, who is a pleasing little dancer; Richard Temple, Jobyna Howland, Jeffery Lewis, and Alma Belwin.

The Welsh Players have arrived at the Fine Arts, and are presenting their play Chance. The play with its story of conflict between the old and new order of things is attracting the attention of serious-minded playgoers. The drama is presented by one of the most efficient casts seen in Chicago this year.

Among the plays that continue, Daddy Long Legs at Fawcett's is, perhaps, the most popular at present. The fiftieth performance has been passed. Guy Standing is now playing the title role. Ruth Chatterton, the star, has won a distinct triumph. Seven Keys to Baldpate runs merrily along at the Grand. Help Wanted at the Court is in its nineteenth week (arrangements are being made to send four companies on the road next season). A Peck of Pickles remains at the American; The Under Dog continues at the Comedy.

Madame Moore will close at the Garrick Saturday night. A new soubrette, with the name of Diane d'Aubrey, is the most distinctive feature of this musical comedy. Not in many years has a more charming and refreshing personality been seen in this city.

The changes in the theatrical menu are: The Bird of Paradise, at the Olympic, with Lenore Ulrich as Luana. Miss Ferguson in The Strange Woman is to take the place of John Drew at the Illinois.

Plays in immediate prospect are The Call of Youth, by Frederick and Fannie Locke Hutton. To be produced by Joseph M. Gaites, with an exceptional cast containing Gertrude Coghlan, Virginia Hammond, Walter Hampden, Forrest Winant, and others; Jerry, with Billie Burke in the stellar role; Fred and Sam, with Kitty Gordon, and Margaret Mayo's new farce, Twin Beds.

PITTSBURGH

Emma Trentini in The Firey played her third engagement at the Alvin April 20-25, and drew good houses. E. H. Southern in repertoire followed.

Joseph and His Brothers was seen at the Nixon April 20-25. The cast was a notable one, including Pauline Frederick, Lyn Harding, Brandon Tynan, Helen Fulton, Henry Harmon, and others. The production was gorgeously mounted. The Cincinnati German co. followed.

The Governor's Lady was the offering of the Pitt Players at the Pitt week of April 20. Lizzie Hudson Collier gave a praiseworthy enactment of Emma Dunn's former role, while Norman Hackett did good work as Dan Glade. Katherine Stanton, Louis Kimball, Wilson and Day were well cast. The Mind-the-Paint Girl week of April 27.

Nat M. Williams was the headliner at the Grand April 20-25. Fred J. Ardath and co. were seen in a one-act comedy, entitled Hiram; this act was one of the best seen in vaudeville here this season. A. W. Kabaret is the headliner week of April 27.

Oscar and Adolph "naked" them in at the Lyceum April 20-25. This offering proved good entertainment. Uncle Tom's Cabin followed. The burlesque stock co. at the Academy offered the Minstrel Maids April 20-25, Edith Randall taking the principal role.

Elevation a Bushand, as given by the Davis Players at the Duquesne April 20-25, proved one of the best productions seen here this season. Mary Hall was of her best as Mrs. Sample, and Edward Hinton did an excellent piece of work as Charlie Sample. Good support was given by Henry Dawson, Mortimer Weidman, Faith Avery, Jennie Prince, and Gilberta Faust. The Stranger (the first time seen in this city) followed.

The Militant Maids was the attraction at the Victoria during week of April 20, with Anderson's Comedy Circus featured. American Beau-

JUSTINA WAYNE.

Miss Justina Wayne, who has been dividing a four weeks' vacation between New York and Atlantic City, has been leading woman for the Jefferson Theater Stock company at Portland, Maine, since closing with The Inner Shrine. Miss Wayne will return to resume her position in the stock company at Portland, May 4, opening in Our Wives, to be followed by The Governor's Lady, Years of Discretion, etc.

SAN FRANCISCO

Chauncey Elliott ended his engagement at the Columbia April 26. Robert Hilliard in The Arty Case followed.

The Alcazar offered The Deserters April 26, with Willard Mack and Marjorie Ransome as the stars.

The Court did capacity business with The Honeymoon Express. It ended its two weeks' engagement April 26. April 26, Fox o' My Heart, with Peggy O'Neil in the title role, arrived.

The Gaiety is running smoothly on with The Echo, with Rock and Fulton as the stars.

The Orpheum had Blenheim for a second week. The new features were Harry Gilfoil, Ed. Blondell, Ruth Hays, and Keno Walsh and Melrose.

The Empress offered Chinese conjurers, Oan-Said and Carlton, and Frank Mulligan. Pantages had Milton and Dottie Nobles, Adgie and her Lions, and Howard Brothers.

The Press Club gave two big performances at the Court on April 17 and 18. The entertainment was a success artistically and financially.

Jack McCellan, who recently dissolved partnership here with Guy Woodward, has just lately joined hands with Russell M. Tarbox, a young music composer, who came to this city a few months ago to write melodies and ensemble scores for the Anderson Gaiety Theater company.

A few days ago articles of incorporation were filed at the State capital in Sacramento of McCellan and Tarbox, Inc. The capitalization is \$25,000, and the incorporators are McCellan, Tarbox, and Harry E. Bonnell, a local theatrical newspaper man. The specified object and purpose of the corporation is to do a general amusement business that includes producing on an extensive scale. The concern will occupy offices in Pantages Theater Building.

A. T. BARNETT.

ALBANY

At Harmanus Bleecker Hall April 16 John MacCormack was given an ovation by a capacity house, including the stage which accommodates seats for two hundred. Richard Carle and Hattie Williams in The Doll Girl drew two packed houses April 18, providing one of the most entertaining performances of the season; the co-stars had the assistance of Dorothy Webb, Will West, and a well-trained and handsomely costumed chorus. Edwin A. Reelin presented the Yiddish prima donna, Madame Regina Frazer, and an excellent cast in Ylaskar April 21 to a large and appreciative audience. The Dingbat Family, with Bobby Barry, April 23. Eva Tanguay April 24. Victor Herbert's comic opera, Sweethearts, April 26.

Billy Watson and his own co. of capable burlesque artists drew crowded houses at the Empire April 20-25. Jacobs and Jerome's Queens of Paris filled the week out to big business.

Willy Zimmerman, Joe Flynn, Croix Sisters, Four Musical Kings were the leading feature acts at Proctor's Grand week of April 20-25; crowded houses prevailed.

Excellent vaudeville and the latest picture films served to attract full houses at the Colonial during the week.

G. W. HERRICK.

ROCHESTER

Peg o' My Heart returned to the Shubert April 20 for its third visit to Rochester. Familiarity with the play only served to intensify the warmth of the greeting.

Leot's Second Potemkin, arranged for orchestra by Muller-Bergbaum, was the introductory number at the sixth and last concert of the season given by the Rochester Orchestra, with Hermann Donesbach, conductor, at the Lyceum Theater.

The Rochester Lodge of Elks gave an annual minstrel entertainment at the Lyceum April 21, 23 to packed houses and very good business.

As the result of the welcome by local theatergoers, Madame Frazer, the Jewish prima donna, who was booked for one performance at the Baker April 19, remained in Rochester and offered another play, Subamith, April 20.

Fred M. Tallman, Rochester's famous pocket billiard expert, featured the vaudeville entertainment week of April 20 at the Family.

ROBERT HOGAN.



HARTMANN
Wardrobe Trunks

THE Hartmann Professional can be packed quicker and easier than any other make of wardrobe trunk. And it is made so strong that it will resist the excessive wear and tear of frequent use and constant use. Its compactness and compactness, combined with its great strength has made it the instant choice of such experienced travelers as T. Ruffo, Nazimova, Raymond Hitchcock, Emma Dunn, and many others prominent in the profession. That they use and recommend a Hartmann Professional is convincing proof of the service and satisfaction it will give you.

ALL DEALERS
Send for Booklet
THE HARTMANN TRUNK COMPANY
Chicago Kansas New York
Licensed Mfrs. in Canada—The M. L. Lang
their Mfr. Co. of Toronto, Ontario.

HARTMANN
Wardrobe Trunks

THE Hartmann Professional can be packed quicker and easier than any other make of wardrobe trunk. And it is made so strong that it will resist the excessive wear and tear of frequent use and constant use. Its compactness and compactness, combined with its great strength has made it the instant choice of such experienced travelers as T. Ruffo, Nazimova, Raymond Hitchcock, Emma Dunn, and many others prominent in the profession. That they use and recommend a Hartmann Professional is convincing proof of the service and satisfaction it will give you.

ALL DEALERS
Send for Booklet
THE HARTMANN TRUNK COMPANY
Chicago Kansas New York
Licensed Mfrs. in Canada—The M. L. Lang
their Mfr. Co. of Toronto, Ontario.

Patents - Trade Marks - Copyrights

Patent Your Mechanical Stage Effects

Consult us in all Copyright, Patent and Trade Mark Matters

SEND FOR FREE HAND BOOKS

MUNN & COMPANY, Solicitors of Patents

361 Broadway, New York and 625 F St., N. W., Washington, D. C.

time entertained good houses at the Gaiety April 20-25. The Gay White Way April 27-May 2. The new theater in the School of Applied Design, Carnegie Institute of Technology, was formally opened Thursday night, April 23, the Department of Dramatic Arts presenting on this, the three hundred and fiftieth anniversary of Shakespeare's birth his Two Gentlemen of Verona. The Symphony Orchestra of Tech also appeared.

DAN J. PACKING.

Portable Ready Made

Refreshment Stands

Rest only the ground—have your own portable, sectional refreshment stand—take it down any time—move it anywhere—set it up in a few hours—hammer, wrench and screwdriver only tools needed. Write postal card today for catalog showing this refreshment stand, garage, house, etc.—from \$25.00 up. Please request Ready Made Building Catalog No. 10000. Search, Bookbush and Co., Chicago

A Big Theatre Seating Contract

One of the most important opera chair contracts of recent years was awarded this week to H. S. Anstey of the Wisconsin Seating Company by General Manager, George Baldwin of the Photoplay Theatres Company, Forty-Second Street Building, New York City. This contract consists of eight thousand especially constructed fully upholstered chairs for immediate delivery and a blanket contract for all chairs used by this company in the seventy-five or more theatres which will be built to complete their circuit. The chair is described as a most luxurious Theatre seat, artistic and attractive in design and finish. Something more costly and elaborate than anything of its kind now in use and through this most important introduction will without doubt revolutionize old ideas in high class Theatre Seating.

DATEBOOK FREE
AGENTS EVERYWHERE

STEIN COSMETIC CO., 120 West 31st St., NEW YORK

LAST WEEK

1965

Names of players were recorded on our Telautographs seeking engagements

Direct telephone lines and a special long distance service to managers' offices were kept busy with the flow of metropolitan and stock engagements.

PACKARD THEATRICAL EXCHANGE

A Progressive Agency Expertly Conducted
Suite 504, 5, 6—1416 B'way, New York

MODERN DANCES
Maxine, Neelatia, Howard Tanga, Gerdine
All the latest variations by private instruction only. Professional patronage invited. Social or Exhibition engagements filled.
For terms and appointments, address
SIMS STUDIO ARCADE HALL, 2nd Floor
35 W. 42nd St. N.Y.C.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Fro-
man); N.Y.C. Jas. 26-Waterbury
Cass.; E. New Haven 8, 9.
ALONG Came Ruth (Henry W.
Hayes); B'klyn 27-May 2.
ANGLER, Margaret; A.Y.O.
19—index.
AUBIN, George (Lieber Co.);
Worcester, Mass., 30, 29, May
character, N. H., 30, New Ha-
ven Conn., May 1, 2.
BEN-HUR, Mia; Grand Rapids, Mich.,
30-May 2, Jackson 4, 5, An-
Arler 6, Y. Lansing 5, 9.
BIRD of Paradise (Oliver Mor-
gan); Cham. 28-May 8.
BIRMINGHAM of the West (We-
ber); Phila., May 4-5.
BIRD Bird (Meyers Shubert);
Minneapolis 20-30, St. Pat.
30-May 2.
BOUGHT, and Paid For (We-
ber); Balt., 27-May 2.
BROADWAY Jones; Cham.,
May 2.
BURKE, Billie (Chas. Fro-
man); N.Y.C. March 28-March
30—index.
BUTTERFLY on the Wheel
of Fortune; Cham., 27-May 2.
CALLING of Dan Matthew
(Goodell and MacVittie); St.
Louis 30-May 2, Kansas City
30—index.
CCHANGE (Walter Hart); Cham.
28—index.
GIPPOHNATI; German Co.
Pittsburgh 27-May 2.
CLARK, Harry (Gorman, and
Margaret Hall Green; Dander-
burg); Balt., 27-May 1.
CORDELLA Moncom (Klaw and
Wagner); Phila., 11-May 2.
CROSMAN, Henrietta (Mauro
Hammett); Winifred, Mass.,
30—index.
DADDY Love Lane (Henry Mil-
ler); Cham., March 19—index.
DAMAGED Goods; Menasha
Minn., 29, Superior, Wis., 30
May 2, 3.
DIVOCED Question (Reynolds
and Others); Cham., 18-May 2.
DREW, John, and Ethel Bar-
rows (Chas. Froman);
Atlantic City, N. J., 9, N.Y.
City 11—index.
DUMMY Game (Play Products
Co.); N.Y.C. 12—index.
EVERYWOMAN (Henry W.
Hayes); N.Y.C. 27-May 8.
EYEDON (E. T. Waterbury);
Baltimore 27-May 2, N.Y.C. 4-9
May 11—index.
EXCURS Me (R. T. King)
Camden Md., 29, Marlins
Terr. Va., 30, Frederick, Md.,
30, Baltimore, Md., 30, Wash-
ington & Baltimore 9, Dover
Del. & Wilmington 9.
FANNY's First Play (Mon-
shubert); Prov. R. I., 27
May 2.
FERRISON, Kate (Klaw and
Wagner); Cham., 27-May 2.
FINE Feathers (H. H. Fra-
ser); Parkersburg, W. Va.,
30, Charleston 30.
FILMS Made (arrison Gray
Plant); Lewiston, Me., 29,
Haverhill, Mass., 30, Law-
rence 30, Lowell 2, New
Bedford 4, Taunton 4, Green-
field, Brunswick 9, Har-
vard 9, Orono 9, Waterville 9,
New Haven 11, North Adams
Mass., 12, Glouce Falls, N. Y.,
18.
FOREN-Robertson (Maurice
Shubert); Montreal 27-May 2.
GARDEN of Allah (Lieber
Co.); Hartford, Conn., 27-
May 2.
GEORGE, Grace (Withrow
Ames); N.Y.C. 14—index.
GHOST Breaker (Merle H.
Norlon); Glensboro, Ill., 29,
Keosauqua 30.
GILL and the Stampede (Mor-
rie H. Norlon); Liberal, Kan.,
29, Meade 30.
GOODWILL Hat; St. Louis 29
May 2, Albany, Ill., 2, Burling-
ton 6, Cayuga 9, Ia., 5 Cedar
Rapids 8, Mason City 7,
Sioux City 8, 9, Des Moines
11, 12, Lincoln, Neb., 13.
GOVERNOR, G. O., 12—index.
HARVEY Martin; Detroit, 27-
May 2.
HELP wanted (Oliver Mer-
canton); N.Y.C. Feb. 28—index.
HILLS Wanted (Oliver Mer-
canton); Cham. Dec. 30—index.
HENRIETTA, The (Joseph
Prosser); Cinl., 27-May 2.
HIS Soul and Her Body (Fred
Staines); Los Angeles 27-May 2.
HILLIARD, Robert (Klaw and
Wagner); Frisco 27-May 2.
HODGE, William (Lee Shu-
bert); Cedar Rapids 11, Green-
wald 11.
HOLLY City (Sherman and
Aylenworth); Corvallis, Alta.,
Can., 29, Castor 30, Strider
May 1, Lacombe 2, Red Deer
4, Olds 8, Innisfail 9, Gleichen
9, Lacombe 9, Medicine Hat
9, Fincher Creek 11, Coleman
12, Blairmore 13, Macleod 14.
IRVING, Lawrence; Calgary,
Alta., Can., 27-29, Edmonton
30-March 2, Saskatoon Bank.,
4, Prince Albert 7-8, Moose
Jaw 11-13.
IRWIN, May (Lieber Co.);
Cleveland 27-May 2.
JACK Marriage a Fallure? (German
Lawrence); Las Vegas, Nev.,
Las Vegas, Can., 29, 30, Herbert
May 1, Swift Current 2, Gull
Lake 4, Maple Creek 9, Medi-
cine Hat, Alta., 9, Taber 7,
Cardston 11, Lethbridge 12, Ray-
mond 13.
IT Pays to Advertise (Cohen)

and Harris): Atlantic City,
N.J., Mar. 2.
K. J. M. S. T. (Harrison Gray
Parker): Norfolk, Va., 27-29.
Richmond 20-March 2.

KITTY MacKay (William El-
lsworth): N.Y.C. Jan. 7-indef.
LARRY ANDY'S Opera (Thomas
Dixon): Oklahoma City, Okla.,
29, 30, Shawnee May 1. Nor-
man 2. Purcell 4. Ardmore 6.
Tulsa 8. Tulsa 9. Sapulpa 11.

LUCILLA West Sister (Lee D.
Ellsworth): Harrisburg, Pa.,
30-May 2. Lebanon 4. Hunt-
ington 5. Tyrone 6. Latrobe
7. Greensburg 8. Beaver Falls
9.

LITTLE Women (Wm. A.
Brady): South Bend, Ind.,
29. Sandusky, O., 30, Ellyria
May 1. Erie, Pa., 2.

LORNE The Memora (Shubert):
Buffalo, N.Y., March 18-indef.

MADAME X's Film, 27-May 2

MAN Who Would Live: Ohio
21-indef.

MARTHA, Robert: B'klyn 27-

MARTING Money (Memor.
Shubert): N.Y.C. March 18-

MARY Jane's Par (Bowling and
Mason): Mass., Mar. 1-23.

MARY KATE (Sammy T.
Burestin): Buffalo 27-May 2.
Toronto 4-9.

MILMADY Lady (Wm. Har-
die): N.Y.C. Feb. 28-May 2.

MIMI GUM (Gibbs) (Horton and
Smith): Oakland, Cal., 28, 29,
San Jose 30.

MIRROU Girl (Marie H. Nor-
ton): Nethen, Neb. 30.

NASH Widow of the Cabinet
Theater: Chicago 27-May 2.

OFFICER BOO: Omaha 13-Mar 2.

O'HARA, Fiske (Augustus
Fitou, Jr.): Cleveland 27-May

PLOTTED Chaucery (Henry
Miller): Los Angeles 27-May
2. San Diego 4-6.

OLD Homestead (Frank Thomp-
son): Boston 27-May 9.

OMAR the Teetotaler (Tally
Hall): Brooklyn: N.Y.C. Jan.
18-indef.

ONE of Nine (E. H. Franco):
N.Y.C. March 20-indef.

ANTHERA (Memora Shubert):
Buffalo, N.Y., March 18-indef.

EG o' My Heart (Co. A: Oliv-
ver Morocco): Washington 27-
May 2. Balto. 4-9.

EG o' My Heart (Co. B: Oliv-
ver Morocco): Kansas City
27-May 2.

EG o' My Heart (Co. C: Oliv-
ver Morocco): Frisco 20-May
9. San Jose 10, 11. Sacramen-
to 12, 13.

EG o' My Heart (Co. D: Oliv-
ver Morocco): Mitchell, A. D.,
29. Yankton 30. Sioux Falls
May 1. R. Cherokee, Ia., 4.

ELSON City 5, Ft. Dodge 6,
Ferry 7, Grinnell 8, Ottumwa
9, Pella 10, Ames 11, Des Moines
12, Galusha 13, Harrison 14,
15, Streator 16, Ottawa 16,
Annona 19.

EG o' My Heart (Co. E: Oliv-
ver Morocco): Breckton, Mass.,
29. Taunton 30, Woonsocket.

ELLIPSE: Indef. German Co.:
Jaxer City, N. J., 27-May 2.

OTAH and Permutter (A.
H. Woods): N.Y.C. Aug. 19-

indef.

HENRIETTA, The (Robert
Graves, Jr.): Boston 27-May 2

OBSON Mary (Academic Pro-
ducer Co.): Ontl. 27-May 2.

OLIVIER 4-9, Milwaukee 1-13.

OLIVE AND THE (Cillian-
ham): Boston 20-indef.

OSHELL Auntie (Lawrence J.
Anhalt): Phila. March 23-

indef.

OSKEY Keys to Baldpate (Cos-
tan and Harris): Ohio, Feb.
18-indef.

EVEN Keys to Baldpate (Cos-
tan and Harris): N.Y.C.
Feb. 18-indef.

PAULINE (H. and Julia
Marlowe): Pittsburgh 27-May
2. Toronto 4-9. Boston 11-16.

TAHL Moss (Henry B. Har-
ris Nat.): New Haven, Conn.,
New London 30, Brockton 30,

May 1. Newport, R. I.,
2. Fall River, Mass., 4. New
Bedford 5. Lowell 6. Haver-
hill 7. Salem 8. Lawrence 9.
Dover 10, 11. Portsmouth
12. Manchester 13. Lewiston 14.
Portland 15, 16.

TOP Thief: Prov. R. I., 27-March 2.

FRATFORD-Upon-Avon Play-
ers (F. B. Benson): Seattle
27-May 2.

FREDERICK Sue (Ray Rank-
son): Sacramento, Ia., 29, Mon-
teuma 30.

ALIAFFERO, Mabel and
Edith (Joseph Brooks): Bos-
ton 27-May 9.

LOLLYNETTE (Oliver Mo-
rorocco): N.Y.C. Dec. 29-1919
-indef.

HELMMA (Henry W. Link):
Roshford, Minn., 29. Le Roy,
Iowa, Newark 30, Brockton 30,
Chicago 30. Plainview 8.

THINGS That Count (Wm. A.
Brady): N.Y.C. Dec. 5-infer.

THIRD Party (Fay Ray Com-
stock): Ohio, 28-indef.

O-DAY (Managruent Producer Co.)
N.Y.C. Oct. 6-indef.

OD Many Hooks (Wm. A.
Brady): N.Y.C. Feb. 25-is-

RAFFIC, The (A. Bailey and
Dawg): N.Y.C. 27-May 2.

UNCLE Tom's Cabin (W. W. Nichols): Pittsburgh 27-Mar. 2.
2. Cleveland 4-9. Buffalo 11-19.
UNDER COVER (A. H. Woods): Boston Dec. 30—index.
UNDER THE LAW (Selwyn and Co.): N.Y.C. 20—index.
VIR (Knoch Producing Co.): N.Y.C. 20—index.
WALKER, Charlotte (Klay and Frisner): Phila. 27-Mar. 2.
WARFIELD, David (David Be-lasco): Boston 15-Mar. 9.
WHAT Happened to Mary (Chas. 27-Mar. 2.
WITHIN the Law (Selwyn and Co.): Boston Feb. 12-19.
WITHIN the Law (Selwyn and Co.): Portland, Ore., 25-30.
WITHIN the Law (Selwyn and Co.): Louisville, Ky., 27-Mar. 2.
WITHIN the Law (Southern Selwyn and Co.): Raleigh, N.C. 28.
WITHIN the Law (Central Selwyn and Co.): Yorkum, Tex. 30. San Marcos 30.
WITHIN the Law (Special Selwyn and Co.): Hamilton, Wis. and Can., 27-30.
WITHIN the Law (Northern Selwyn and Co.): Charchow-la, 20. Sheldon 20.
WITHIN the Law (Eastern Selwyn and Co.): Youma-ton, O., 20.
YELLOW Ticket (Al. H. Woods): N.Y.C. Jan. 30—index.
YORKSKA, Mme.: Montreal 27-Mar. 9.
TRAVELING STOCK
ALLEY'S Associated Players: Atlanta, Ga., 13-May 3.
BENNETT, Mack: Mason City, Ia., 30-May 2.
COLEMAN, Placidum, W. Va. 27-May 2.
CORNFELL-Price Players: Pe-tersburg, Va. 30-May 2.
DORR, Mary: Waukegan, Wis., 20-May 2.
FRANKLIN-Person: Belfield, N. D., 27-May 2.
HIMMELHAIN, Associated Players: Sharon, Pa., 27-May 2.
LA FORT, Mac: Donora, Pa., 27-May 2.
LEONARD Players: Thurman, Ia., 27-30. Ocala, Mo., 30-May 2.
LONG, Frank H.: London 4-9. Kansas City, 4-9. Kansas, Kan. 11—index.
LONG, Frank H.: Ironwood, Mich., 27-Mar. 2.
MAHER, Pall: Slatington, Pa., 27-Mar. 2.
REANON, Harry: St. Marys, O., 30-May 2.
REUTELL, Adams, N. Y., May 1-9.
RITH, Charles T.: Yarmouth, N.S., 27-Mar. 2.
STARNES-Lawrence: Jasper, Ala., 27-May 2.
VAN DYKE and Eaton (F. Mack): Dubuque, Ia., 15-May 2. St. Joseph, Mo., 4—index.
OPERA AND MUSIC
ABORN English Grand Opera (Messrs. Aborn): Buffalo, N.Y. 4-9. Balto. 11—index.
ADAMS, Harry (Fredrick Co.): St. Louis 26-Mar. 3. Detroit 4-9. Boston 11—index.
ADELM (New Era Producing Co.): Richmond, Va., 27-29. Scrabble, N.Y., 27-29.
BENNETT, Mack: St. Marys, N.Y. 30.
BENNETT, Mack: St. Marys, N.Y. 30.
BRIAN, Donald (Chas. Fresh-man): Toronto 27-Mar. 2. Hamilton 27-Mar. 2. Utica 27-Mar. 2. Schenectady 27-Mar. 2. Albany 27-Mar. 2.
BRINGING UP Father: Boston 30-May 10.
COLLINS, N. Y. Ham (Cohan and Hays): Phila. 20—index.
ELTINGE, Julian (A. H. Woods): N.Y.C. March 10—index.
HEFLY (Geo. A. Edes): Philadelphia, Pa., 27-Mar. 2. Phila. 30. Jamestown May 1. Amsterdam 2.
GORDON, Kitty (Oliver Morris-co): Boston March 18-May 2.
HIGH Jinks (Arthur Hammer-stein): N.Y.C. Dec. 10—index.
HITCROCK, Raymond (Cohan and Harris): N.Y.C. 13—index.
HOBBSMOON Express (Messrs. Shubert): Portland, Ore., 27-May 2.
KOLB and Dill (George Moore-er): Chgo. March 6—index.
McINTYRE and Heath (John Hays): Detroit 27-May 2. Phila. 4-19.
MADAME Moeelle (Chase and Everall): Chgo. 13—index.
MIDNIGHT Girl (Messrs. Shu-bert): N.Y.C. Feb. 23—index.
MONTGOMERY, a 3—index.
MONTGOMERY, a 3—index.
(Chas. Dillingham): Ithaca, N. Y., 29. Elmira 30. Bingham-ton 31. Utica 2.
MORTON Opera co. (Lewin J. Morton): Boston, Mass., Feb. 2—index.
MORTON Opera co. (Lewin J. Morton): Wilkes-Barre, Pa., March 3—index.
MORTON Opera co. (Lewin J. Morton): Syracuse, N. Y., 6—index.
MUTT and Jeff in Panama (Co. A. Chas. A. Williams): Orilla, Ont., Can., 29. Harris 30. New York City 31. Hamilton 31. London 31. Cathlamet 30. Wastin 6.

MUTT and Jeff in Panama (Co. B. C. Yale): Brooklyn, Ont. 11-13.
Montreal 4-9. Quebec 11-13.
Sherebrooke 14. St. Johnsbury 16.
MUTT and Jeff in Panama (Co. D. J. M. Garland): Sibley 29.
Barnboro 30. Spencer 31.
Emmettsburg 2. Altona 4.
Mason City 5. Albert Lea, Minn. 6. Austin 9. Owatonna 10.
Wadena 11. May 1.
White River 20.
MUTT and Jeff in Panama (Co. D. Joe Pettinelli): Schenectady, N. Y. 29. Glens Falls 30.
Rutland, Vt. 31. May 1.
White River 20.
MUTT and Jeff in Panama (Co. E. A. Macdonald): N.Y.C. 27-May 2.
PASSING Show of 1913 (Chas. Hubert): Salt Lake City, May 1.
PINAFORE (Meers, Hubert): N.Y.C. 9-Indef.
QUEEN of the Movies (Thomson W. Arley): Boston 18-May 2.
RED Canary (Mackay, Production Co.): N.Y.C. 13-Indef.
RED Widow (Philo H. Niven): Quebec, Can. 27-29.
Sherebrooke 30.
RING (H. C. (Frederic McKay): Boston 18-Indef.
SAN Carlos Opera Co.: Newark, N. J. 27-May 2.
SANDERSON, Julia (Chas. Frohman): N.Y.C. 27-May 2.
Trenton, N. J. 4. Wilkes-Barre, Pa. 5. Allentown 6.
Reading 7. Lancaster 8. Harrisburg 9.
SALL (Henry W. Savane): N.Y.C. 29-Indef.
SEPTEMBER Morn (Co. A.: Howland and Clifford): Madison, Wis. 20. Fond du Lac 30. Milwaukee May 1. Green Bay 2. Appleton 3. Marinette 4. Oshkosh 5. Wausau 6. Eau Claire 7. La Crosse 8. Winona, Minn. 9. Minneapolis 10-13. St. Paul 14-16.
SEPTEMBER Morn (Co. B.: Howland and Clifford): Marion, Ind. 20. Wabash 30. Bluffton May 1. Ft. Wayne 2. Dedanda, O. 4. Wakarusa 5. Lima 6. Tiffin 7. Adams 8. Port Huron 10. Flint 11.
SUNNY South (J. C. Rockwell): Ashland, Ma. 29.
Presque Isle 30. Mars Hill May 1. Caribou 2. Ft. Fairfield 3. Bangor 4. Calais 5. Woodstock 6. Frederickton 7. Vanceboro, Me. 8. Lincoln 9. Danforth 11. St. Andrews, N. B. Can. 13. St. George 15. Calais, Me. 4. Columbia 15. Cherryfield 16.
SWETHEARTS: Albany, N. Y. 28. 29. Watervbury, Conn. 30. Meriden May 1. Pittsfield, Conn. 2.
WHEAT and Fields: Indianapolis 18-20.
WHEN Dreams Come True (P. Barthelme): Phila. 15-May 16.
WHIRL of the World (Meers, Hubert): N.Y.C. Jan. 10-Indef.
WOMEN of the Guard (Meers, Hubert and W. A. Brady): N.Y.C. May 6-Indef.

MINSTREL

DUMONT'S (Frank Dumont): Phila. Aug. 30-Indef.
FIELD'S Al. G. (Edw. Conrad): Connettsville, Pa. 29. Middletown, O. 30. Urbana 31.
O'BRIEN, Neil (O. F. Hodge): Washington 27-May 2.
BURLESQUE COLUMBIA WEEK.
AL. Reeves's Beauty Show (Al. Reeves): Minneapolis May 4-5.
AMERICAN Beauties (Dave

X **LE**

WOMEN

Ashforth, G. M. Ashton.
Burke, Clara.
Dorcas, Clara.
Doty Batcher, Margaret V.
Eaton, Helene Brun.
Pauline Bradshaw.
Carr, Olive.
Nell Glaze.
Mrs. Gladys.
Mrs. Adele.
Diary, Mrs. C. H. Canady.
De Becker, Kate, V. De Ford.
Mabel Day, Bertie Dale.
Mabel De Vere.
Eugenia, Hilda.
Mrs. Harry Angell.
French, Helene.
Gardner, Amelia.
Bertha Zalland.
Elsie Glyn.
Grace Journey.
Florence George.
Hammill, Helen.
Mrs. Lillian.
Lindland, Helen.
Mrs. Hall.
Alice Heumann.
Kelly, Renee.
Lee, Carolyn Allen.
Mrs. Louie Lisle.
Phemie Lockhart.
Jeorgette Letand.
Donna Lee.
Ethel Lorraine.
Louise Le.
Meredith, Ethel.

Build

wants no one to labor under except in Quality and in the

WILLIAM BAL, Inc.

45 West 45th Street
New York City

Gurani: Cleveland 27-May 2, Toledo 4-9.
 BEAUTY: Garage (Ed. Schaefer): Chgo. 27-May 2, Detroit 4-9.
 BEAUTY: Youth and Polly (Wm. V. Jennings): Kansas City 27-May 2, Omaha 4-9.
 BREHM Shaw (Jack Singer): Cincinnati 27-May 2, Louisville 4-9.
 BELLES of Beauty Row (Henry P. Dixon): Paterson, N.J. 27-May 2, Newark 4-9.
 BEN Welch (Joe Liherman): B'klyn 27-May 2, Philadelphia 4-9.
 BIG Jubilee (Jas. Weeden): B'klyn 27-May 2, Omaha 4-9.
 BILLY Watson's Big Show (Dan Guzmanholmer): Boston 27-May 2, N.Y.C. 4-9.
 BON Tom Girls (Frank M. Miller): Balto. 27-May 2, Wash. 4-9.
 BOWERY (Geo. Harris): Rochester 27-May 2, Phila. 4-9.
 BROADWAY Girls (Louis Oberweiser): Holyoke 27-May 2, Albany 30-May 2, N.Y.C. 4-9.
 O'LENE Girls (Henry Hedassa): Detroit 27-May 2, Toronto 4-9.
 COLUMB (J. G. McFar): B'klyn 27-May 2, Rochester 4-9.
 CACONERBACKS (Chas. E. Arnold): Albany 27-May 2, Worcester 30-May 2, Boston 4-9.
 CARMANDO (Dick Patton): N.Y.C. 27-May 2, B'klyn 4-9.
 OLIVE of the Day (Jack McNamara): Toronto 27-May 2, Buffalo 4-9.
 CA New Yorkers (Jas. Goldschneider): Indianapolis 27-May 2, Chgo. 4-9.
 CAYETI Girls (Bob Simons): Watertown 27-May 2, Bridgeport 30-May 2, Prov. 4-9.
 CINGER Girls (Emanuel Rosenberg): Newark 27-May 2, Phila. 4-9.
 CILS from Hampden (E. W. Chapman): B'klyn 30-May 2, N.Y.C. 4-9.
 CILS from Starland (Chas. Donnarbone): Chgo. 27-May 2, Cinl. 4-9.
 CILS from the Great White Way (Dave Gordon): Pittsburgh 27-May 2, Cleveland 4-9.
 OLDEN Orisk (Jas. Fulton): Rochester 27-May 2, Syracuse 4-9, Utica 7-9.
 IAPY Widows (Wm. Fenschner): Syracuse 27-May 2, Chgo. 30-May 2, Montreal 4-9.
 IARRY Hastings (Jack Levy): Phila. 27-May 2, Balto. 4-9.
 IAN MOON Girls (Harry Lenz): Phila. 20-May 2, N.Y.C. 4-9.
 IBBETTY Girls (Alex. Gorman): Omaha 27-May 2.
 ILLI Makara (Ira B. Miller): Wash. 27-May 2, Pittsburgh 4-9.
 IRION'S Own (Rob. Trayson): Milwaukee 27-May 2, Chgo. 4-9.
 IRION'S Own (Ed. Dwyer): Louisville 27-May 2, Indianapolis 4-9.
 OLLIE Williams (Phil Isinger): St. Paul 27-May 2, Milwaukee 4-9.
 IERN of Paris (Joe Howard): N.Y.C. 27-May 2, B'klyn 4-9.
 OBIE'S Big Show (Joe Robie): Chgo. 27-May 2, St. Louis 4-9.
 ORE Sydel (Harry Thompson): N.Y.C. 27-May 2, Watertown 4-9, Bridgeport 7-9.
 OSELAND Girls (Walter Brewster): Buffalo 27-May 2, B'klyn 4-9.
 OREY Poney Girls (Louis Livingston): Minneapolis 27-May 2, St. Paul 4-9.
 OCIAL Males (Bob Cohen): Wash. 27-May 2, Holyoke 4-9, Albany 7-9.
 PATER L
 Neville, Julia.
 Rockwell, Florence.
 Slater, Jeannette, J. B. Strickland, Corinne Snell, Margaret Myers, Amelia Summers, L. Thurston, Adelaide, D. Taylor, Betty Thaw.
 Ware, Evelyn. Annette Goodman, Lila M. White.
 MEN
 Borroughs, N. D., Chas. Brown, Gen. Beaumont, Ernest Jackson, Howard E. Hill, J. Bailey, Jas. G. Brown, E. Bellows.
 Conklin, Fred. M., Robt. E. Campbell, Frank Chesney, Pat Arnold, Paul, Jno. W. Dunn, David Dean, Jno. P. Dougherty.
 Evans, Wm., Harry Ed-
 Lee, Earl.
 Foster, C. Gen. H. Ford, Frank Francis, Henry Frey, Ann Fanning.
 Gillman, Garvin, Philip Gassler, Paul Gordon, Corlies, Ernest Gargomias, Jas.

STAR and Garter (Harry Kees): Toledo 27-May 2, Ohio 4-9.

TAXI Girls (Louis Hurling): Prov. 30-May 2, Boston 4-9.

TROCADEROS (Frank Pierce): St. Louis 27-May 2, Kansas City 4-9.

VANITY Fair (Wm. S. Clark): Montreal 27-May 2, Albany 4-6, Worcester 7-9.

WATSON Sisters (Geo. Bolfrance): N.Y.C. 27-May 9.

BURLESQUE PROGRESSIVE CIRCUIT

BROADWAY Belles (Jos. Oppenheim): Boston 27-May 9.

CABARET Girls (Max Armstrong): Toronto 27-May 2, Buffalo 4-9.

CAROUSEL Girls (Chas. Robinson): St. Louis 27-May 2, Kansas City 4-9.

EVA Mull's Big Beauties (Lewis Talbot): Chgo. 20-May 2, Detroit 4-9.

FLIGHTING Widows (Dunn and Levy): N.Y.C. 20-May 2, Phila. 4-9.

FOLLIES of Pleasure (Ebbe Bernstein): Indianapolis 27-May 2, St. Louis 4-9.

FRENCH Models (Hueble Bernard): Chgo. 4-18.

GIRLS from the Follies (Harry Brown): N.Y.C. 27-May 9.

GRACE and Joyland (Leo Stark): Boston 20-May 2, N.Y.C. 4-18.

HAPPY Maids (W. J. Bentler): Buffalo 27-May 2, Birmingham 4-9, Schenectady 7-9.

HIGH Life Girls (Frank Calder): Pittsfield 27-30, Holyoke 30-May 2, Boston 4-16.

JOLLY Girls (Sol Myers): Cin. 27-May 2, Indianapolis 4-9.

MILITANT Maids (Hatch and Beatty): Cleveland 27-May 2, Cin. 4-9.

MISCHIEF Makers (Jean Bellard): Pittsburgh 27-May 2, Cleveland 4-9.

MONTE Carlo Girls (Tom Sullivan): Phila. 27-May 2, Trenton 4-9.

PALMIST and Beauties (Sam Williams): Chgo. 27-May 9.

PROGRESSIVE Girls (Jack Reid): Trenton 27-May 2, Phila. 4-9.

QUEENS of Cabaret (Butter Law): Phila. 27-May 2, Pittsburgh 4-9.

RECTOR Girls (Morris Weinstein): Detroit 27-May 2, Toronto 4-9.

TANGO Girls (Chas. Taylor): Birmingham 27-29, Schenectady 30-May 2, Pittsfield 4-9, Holyoke 7-9.

TSIF to Paris (Harry C. Lane): Kansas City 27-May 2.

CIRCUS

BARNES, Al. G.: Seattle, Wash. 27-29, Everett 30.

BELLINGHAM May 1, Mt. Vernon 2.

BARNUM and Bailey: Phila. 27-May 2.

ELMOR Brothers: St. Louis 28-May 2, Terre Haute, Ind. 4, Indianapolis 5.

101 RANCH Wild West Show (Miller Brothers and Edward Burlington): N.Y.C. 31-May 2.

YOUNG Buffalo Wild West, Burlington, Ia. 20, Muscatine 50, Iowa City May 1, Cedar Rapids 2.


MISCELLANEOUS

CASTLE, Mr. and Mrs. Vernon: Washington and Balto. 29.

PITTSBURGH 30, Fairland 1, Chgo. 4, Kansas City 5, Omaha 7, St. Paul 8.

FANGUAY, Eva: Cleveland 27-May 2.

HERSTON, the Magician (Jack Jones): Germantown, Pa. 27-May 2.

ST 

W. Gillespie, Edw. Gensum, Geo. S. Gullette.

Hederson, Tom, Basil Hallman, Jack Hobbs, Paul Hyslop, Jelly, Herbert, W. B. Jameson.

Leaming, S. T., E. H. Loefler, Hal Lawrence, Roy Lettice.

Morse, Frank O., Corbett Morris, Eric Mayne, Leslie Mescham, Wm. McVey.

Newmann, Victor, Hale Norstrom, Mr. Niemier.

Quinn, Chas., C. A. O'Donnell.

Payne, Raymond, Jack Parsons.

Quinlan, Nell.

Reynolds, Walter, Willard Robertson.

Squires, Jack, Jno. Blavin, Harry Stanford, Vincent Sternford, H. Sleight.

Tracy, Chas., Neil Twomey, Royal Trayer.

Van Bercen, Martin, Frederick Van Benschel.

Walker, E., Louis A. White, Walter Barton Williams.

Yale, Chas. H.

age

trunks and bags are high, nem.

Trunk Co., 182 S. Main Street Memphis, Tenn.

Trunk Co., 74 Ellis Street San Francisco

LETTER LIST

WOMEN

WOMEN

Ashforth, G. M. Ashtun.
Burke, Claire, Octavia
Brooks, Mrs. Claude Barry.
Doris Batchelor, Mercedes V.
Linton, Helene Bruns, Pauline
Bradshaw.
Carr, Olive, Nell, Claire.
Nanette Comstock, Mrs. Adele
Clark, Mrs. C. E. Ossach.
De Becker, Kate.
Ford, Mabel, Kate, Berle Dale.
Mabel De Vera.
Hinsland, Hilda, Mrs. Harry
English.
French, Helene.
Gardener, Amelia, Bertha
Galland, Elsie Glyn, Grace
Gormley, Florence George.
Hansford, Helen.
Hoffman, Polly Holmes, Hasele
May Hall, Alice Housman.
Kelly, Renee.
Lee, Carolyn Allen, Mrs.
Louis Leist, Phemie Lockhart,
Georgette Letand, Donna Lee.
Lorain, Lorraine, Louise Le
Faron.
Meredith, Ethel.
Neville, Julia.
Rockwell, Florence.
Slater, Jeannette J. B. Stri-
ling, Corinne Small, Margaret
Barnes, Amelia Summers, L.
Sayers.
Watson, Adelaide, D. Tay-
lor, Betty Thaw.
Ware, Evelyn, Annette
Woodman, Lillie M. White.

MEMBERS

Burroughs, N. D., Chas.
Brown, Gene Beaumont, Ernest
Bretwick, Howard B. Brown,
Will J. Bailey, Jas. G. Brown,
A. E. Bellows.
Conklin, F. M., Robt. E.
Campbell, Frank Chas., Pat
Crawford.
Doocey, Paul, Jas. W. Dean,
Harold Dems, Jas. P. Doun-
chere.
Ehrans, Wm., Harry Ed-
wards, Leon Krroll.
Forster, C. Gen. H. Ford,
Frank Francis, Henry Frey,
Frank Fanning.
Gardner, Marie, Gertr. Philip Gas-
track, Paul Gordon, Corliee
Giles, Ernest Garkomka, Jas.
W. Gillespie, Edw. Gessau,
Geo. B. Galleite.
Hedstrom, Tom, Paul Hall-
man, Jack Hobbs, Mark Healey,
Jelly, Herbert, W. B. Jamse-
son.
Janning, S. T., E. H. Les-
ter, Hal Lawrence, Roy La
Rue.
Morse, Frank O., Corbett
Morris, Eric Mayne, Leslie
Mueham, Wm. Meyer.
Newell, Edward, Hale Nor-
cross, Ben. Niemler.
Olson, Chas., C. A. O'Don-
nell.
Payne, Raymond, Jack Par-
sons.
Quinlan, Nell.
Russell, Walter, Willard
Robertson.
Squires, Jack, Jno. Slavin,
Harry Stanford, Vincent Ster-
nord, H. Sticht.
Terry, Chas., Neil Twomey,
Royal Thayer.
Van Bergen, Martin, Freder-
ick Van Rensseler.
Wagner, C. Louis A. White,
H. Wilke, Barton Williams,
Vale, Chas. H.

"BAL"

Builder of the Best Baggage
wants no one to labor under the mistaken idea that his trunks and bags are high, except in Quality and in the esteem of those who use them.

WILLIAM BAL, Inc.
145 West 45th Street
New York City

Agents: Mack Trunk Co., 163 S. Main Street
Memphis, Tenn.
Victor Trunk Co., 74 Erie Street
San Francisco



VAUDEVILLE



Frank Keenan's Excellent Acting—Jose Collins' Return—Alice Lloyd and her Songs



FRANK KEENAN AS COLONEL WAINWRIGHT IN HIS SKETCH, "VINDICATION."

FRANK KEENAN, whose Jack Hance, the gambler, in *The Girl of the Golden West*, stands unforgettable among stage memories, has brought his newest vehicle, *Vindication*, by Willard Mack, to New York. *Vindication* is a character study rather than a playlet.

A Governor sits at his desk, about to sign the warrants for two executions, when Colonel Luke Wainwright arrives to intercede for his son, one of the condemned men. The Governor fought for the Union at Antietam and the old man, a veteran of the Confederacy, comes to plead as "one soldier to another." The full facts of the murder, for which his son, Robert Lee Wainwright, was found guilty, have not been told. Then the colonel relates how the boy was taught to reverence Lee as "the greatest man that God ever let the sun shine on." Indeed, the lad always wore a little pin picture of Lee. In a drunken brawl another man spit upon the little picture—*G—d—him, he spit on it, sah!*—and the youth drew a revolver and shot him dead. The Governor is moved by the explanation of the murder and by the colonel's plea that his son be shot and not hung. So he signs a "respite for a new trial." When the father tells his fear of the merciless prosecuting attorney, the Governor responds: "The prosecuting attorney will tell the jury what he would have done to a man who spit on a picture of Abe Lincoln. The prosecuting attorney, sir, happens to be my son!"

Of course, behind the footlights, the sketch does not seem quite so plainly theatrical as in the telling. Indeed, Mr. Keenan makes it all exceedingly effective. The American stage has no better character actor. In his hands, the grim, white-haired and drooping mustached colonel becomes a living being. There are a score of vivid touches—the stiffly erect step, the tremble of the hand, the nervous fumbling with the cane—to bring the pathos home. And he does strike to the hearts of his audience.

Mr. Keenan's brief little curtain speech, in response to his enthusiastic reception, was a model of its kind. The sketch is thoroughly well staged and Mr. Keenan's two associate players give excellent support.

The slow-eyed Jose Collins returned to vaudeville at the Palace. This time the charming artiste is assisted by Robert Evett—but we haven't forgotten the delightful and artistic Maurice Farkoa.

Miss Collins, of course, was stunning in appearance and she sang nicely. The duet, "Mary, You're a Little Bit Old-Fashioned," didn't quite seem to fit in, but Miss Collins's subsequent numbers, "Ma Cherie," "My Message," and "Just a Little Love, a Little Kiss," did most to win the audience. Mr. Evett then offered "I'll Sing Thee Songs of Araby," and both concluded with "We Just Came in To Say Hello, Now We Hate to Say Good Bye."

Of one thing we're sure, no one on the musical stage is more appealing, both optically and earfully, than Miss Collins.

Natalie and Ferrari are modern dancers who have just come out of the West. At the very least, they succeeded in interesting at the Palace, which is something of an accomplishment in these tango days when each week brings a few more new teams. There is an element of newness about their work, while Miss Natalie is certainly a lithe little athlete. There is a sort of gymnastic quality in each number, from the one step, *Habanera* and waltz to the *Phantasie* and *Hyacinth Trot*.

They won a lot of applause at the Palace and seemed to establish themselves with Eastern audiences. And they demonstrated that one must be a dancer, an athlete and a trapeze performer, with a smattering of contortioning and some knowledge of aviation—all tangoed into one—to succeed in modern dances just now.

Frank Fogarty told amusing tales—many old and some new—in his crisp, dry brogue. They registered. For instance, he relates the story of Mrs. Reilly, who has the front tenement room, and Mrs. Kerrigan, who lives in the rear. Mrs. Reilly, who had been reading the paper, remarked to her neighbor, "I see the Russians are after draggin' the Czar's secretary through the streets," and Mrs. Kerrigan responded gloomily, "That's the worst of living in the back—I never seen nothin'."

Fogarty finishes with a little recitation—one with a real heart throb—"It's Lonely When the Childer Are Away."

Alice Lloyd has the Lloyd dental laugh, the broad cockney sense of humor, and the zest of twisting a line into an innuendo, although she is a bit more "Americanized" and less amusing than her sister, Marie.

First Miss Lloyd appears in a pink minaret gown, topped by a black hat, to sing "How Shocking"—or something that might have had that title. At least shocking rhymes with stocking and we heard the effect a slashed crinoline gown had on a mere masculine passerby. Then she returned in a demure nurse costume and cap to tell of the courtship of Mary and how "Mary Told the Story to the Soldier." "All the Nice Girls Love a Sailor," so popular in the Eng-

lish halls, is done in a nautical suit, and Miss Lloyd follows in a recitation song, "The Four Ages of Women." To show her versatility the comedienne presents a typical Lloyd cockney number, relating her adventures with interested spectators, while climbing the steps of a street bus and on the bathing beach. "Who y' Lookin' At, Eh?" is the refrain.

Finally she told in "Mother, Mother, Mother," of Lucy, who didn't return from the party at eleven, because she was afraid to come home in the dark—and waited for the break of day.

Most of Miss Lloyd's numbers come under the category of "blue"—but the broad English humor somehow strikes home. We can't help laughing at Marie Lloyd's melodic innuendos or smiling at Alice Lloyd's touch of risqué suggestion.

It was interesting to watch Miss Lloyd's reception at the Colonial. Now the Lloyds—like all English variety stars—are favorites of the masses. By her third number she had the Colonial gallery—the gallery which had caused a good many shudders to performers—whistling and humming along with her. They were hers to a man.

Downstairs she even interested the blasé tango-tired Monday afternoon gathering. And the Colonial orchestra patrons are well—Central Park West. The girls are the debutante slouch-Venus half veiltitled hat-shrinking glide idols and the masculine followers are the kind that have tiny mustaches and plenty of time on their hands.

Outside of the musical director, Julius Lenzberg—who is an institution as well as a joy forever—they don't enthuse particularly over anyone.

But Miss Lloyd's cockney humor reached them. Just at present she is giving too many songs—six in all—and taking a bit too long to make her costume changes. Still, she's worth waiting for.

Charlotte Davies—billed as the original Innocence and gowned in a white union suit and a gold bracelet—seemed to be the center of interest at the Victoria. Miss Davies appeared in a series of living pictures, which ranged from "Happiness," in which she gamboled about a bit to indicate joy; "Winter," where she added a fluffy white boa and a smile to her wardrobe; a nautical tableau, "Cast Up By the Sea," with a Rip Van Winkle pose, minus the rip; and "Suffragette," for which the poster carried a little streamer, Votes for Women, since it wasn't advisable to pin it anywhere.



Hoffet, Chicago.

NATALIE,

Of Natalie and Ferrari, Favorite Dancers, Who Won a Hit Last Week.

McWATTERS AND TYSON AND THEIR AFRICAN ADVENTURES



Arthur McWatters, N. Y.

ARTHUR McWATTERS and Grace Tyson have been away from the American stage for a year. During that short

American Team's Exciting One-Thousand-Mile Ride Across the Veldt to Cape Town

time they scored a hit in the London Opera House revue, *Come Over Here*, and toured South Africa, winning new friends and incidentally becoming involved in some exciting adventures. One of these was a thrilling one-thousand-mile ride over the veldt from Germantown to Cape Town.

McWatters and Tyson crossed the Atlantic to England last April. "Our plans were uncertain," explained Mr. McWatters to me a few days ago. "We were seeking, of course, a satisfactory opening. We had a chance to enter the revue, *Come Over Here*, and we accepted." The success of the American team is now a matter of stage history.

Then McWatters and Tyson sailed away to South Africa, seeking new fields to conquer. They played the principal cities of South Africa—Cape Town, Durban, Pretoria, Johannesburg, and Germantown.

"We were astonished with South Africa's advance. The cities are for all the world like our own growing Western towns. They are up-to-the-minute in everything and enjoy the best and latest in the drama. Their vaudeville theaters are not modeled after English standards, but are like those in America. The better class of variety houses play afternoon and evening performances just as in this country, while three and four shows, or a continuous policy, rule in

the smaller theaters, as we have it here. Acts are often retained for two or more weeks.

"As for being up-to-date—South Africa was tango mad before the dance really became the fad here. When we landed there a year ago, every one was tangoing and the dancant was the center of public interest.

"South Africa, under usual conditions, is a delightful place to play. The climate is splendid. Why, we were bathing in the Indian Ocean last November. The scenery is rugged and beautiful. From the windows of the railroad coaches, monuments and great stone markings can be seen on the hillsides, commemorating battles of the Boer campaign.

"Excitement, however, seemed to follow us. On our passage out from England our vessel was disabled and nearly sunk in a terrific gale. Then, when we played at Germantown, some twenty miles from Johannesburg, the railroad strike—a follow-up of the great miners' strike of months before, was declared. The town was instantly placed under rigid martial law and everything was at a standstill. Theaters were closed and no trains moved. There was no sign of a settlement in sight and we began to think we would be marooned at Germantown indefinitely.

"Finally, I hired one of the theater employees and several Kafir boys to put our belongings in an ox-cart and secretly drive us to Johannesburg, for we felt that we had more chance in a larger city. Just after arriving, we heard that an express train would attempt a run to Cape Town. We decided to chance the danger and managed to get on board. The train pulled out guarded by cavalymen, and the early part of the trip was made without incident. Soldiers protected the train from the strikers at each town. At Fourteen Streams, seven hundred miles from Johannesburg, we had our first real taste of the desperate character of an African strike. The train had just passed over a bridge when the whole structure and roadbed were hurled into the air by an explosion of dynamite. A time clock had been set for our train, but it had missed calculations by a second or two.

"Finally, we reached Cape Town. Our trip had taken from Sunday noon to Wednesday morning. We immediately booked passage on a steamer for England. There we made the next boat sailing for the States and so we are back again.

"But we have a one-thousand-mile trip across the veldt which we won't soon forget. The Statue of Liberty seemed pretty good to us, you may be sure."

THE WEEK IN REVIEW

(Continued from page 19.)

Miss Davies got an odd sort of reception at the first matinee. The various tableaux seemed to reach the Victoria's audience's sense of humor and finally she was accorded some applause and a mild sort of hissing.

But Mr. Loney Haskell, who explains away doubts at the Victoria, assured the thespians that it was all for art's sake and that Miss Davies just wanted to advance. He mentioned that Miss Davies was the original innocence—as far as the law would allow. Then he called the audience's attention to Miss Roberta Menges-Corwin-Hill-Tearle, another rising young lady working for art's sake, who next appeared in dances with Jimmie Greenberg.

Miss Roberta Menges-Corwin-Hill-Tearle's tango contribution was of the mild pedestrian type.

But it was all in the noble cause of art! FREDERICK JAMES SMITH.

BOOKING "WINSOR MCCOY COMPANY"

Since Winsor McCoy, the cartoonist and comic artist of the New York American is prevented "by other duties" from personally appearing in vaudeville, his latest offering will be produced by the Winsor McCoy company.

The act is routed by the Pat Casey office.

MISS ESMONDS RETURNS

Grace Esmonds is returning to vaudeville, following the conclusion of her season with Oh! Oh! Delphine.

Miss Esmonds will be booked through the Pat Casey office.

CHARLES YULE ON ORPHEUM

Charles Yule, who recently closed with the Bishop Players at Oakland, Cal., opened on the Orpheum times at Salt Lake City on April 19 in *The Stranger*, a comedy sketch by Herbert Bashford.

CARLTONS ON W. V. M. A. TIME

The Two Carltons have been booked by F. W. Stoker to open a tour of the Western Vaudeville Association time on May 4.

COMING HEADLINERS

Week of May 4.—Palace, Fritz Schell, Joseph Santley, Mary Nash and company; Colonial, Mae Murray and Clifford Webb, Arnold Daly and company; Pannier Brice, Melvotte Twins; Victoria, Belle Story, Morton and Glass, Alida Overton Walker, Red Sleeve of Niagara, Blossom Seely, Alhambra, Hyman and McIntyre, scenes from Grand Opera, Mr. and Mrs. Jimmy Barry; Bronx, Emmett De Voe and company; Clark and Hamilton, Colonial Days, Nellie V. Nichols; Orpheum, Frank Keenan and company; Beacon, and Bent, Alice Lloyd, Stuart Barnes; Bushwick, Odette Trist and company; Frank Fogarty, Joe Welch, Arcadia.

Week of May 11.—Palace, Alice Lloyd; Victoria, Marie Lloyd, Melville and Higgins; Colonial, Clark and Hamilton, Claire Rochester; Orpheum, Danie and company; Joseph Santley and company; Pannier Brice, Fred Ardath and company; Bushwick, Ben Welch, Amali Troupe.

STAR AS FEATURE

Lina Abarbanell Starts Two Weeks as Headliner at Big Philadelphia Film Theater

Lina Abarbanell began an unusual engagement in Philadelphia on Monday, when she opened for two weeks as special feature of the new Stanley Theater.

The Stanley Theater is a model house of its kind, offering feature motion pictures. The management has announced a distinctive policy of presenting the best operative stars as special features each week, and the inaugural engagement was that of Miss Abarbanell.

The Philadelphia Symphony Orchestra has been secured to assist the prima donna, and the theater's big pipe organ will be used. Miss Abarbanell's engagement is limited to two weeks, after which she will be seen in vaudeville. She will first appear in Chicago.

Miss Abarbanell's tour is directed by M. S. Benthman.

MISS HALL ON PANTAGES

To Be Featured in Revised Version of Edgar Allan Wolf's "Singing Countess"

Pauline Hall has signed contracts to star on the Pantages time in Edgar Allan Wolf's operetta, *The Singing Countess*, in which Ida Brooks Hunt appeared in New York this season.

Miss Hall will receive, it is rumored, an unusual salary for her tour of the Pantages time. Her salary, it is stated, will be in the neighborhood of \$800.

Miss Hall will open her tour in July. The *Singing Countess* is being revived for the star's use, excerpts from *Brimine* and Miss Hall's other successes being interpolated into the musical score.

PLAYS RETURN WEEK

Fritzi Schell at the Palace, Opening on Monday—Santley on Bill

Fritzi Schell will play a return week at the Palace Theater, opening on Monday.

Joseph Santley, who has been appearing in *When Dreams Come True*, will be a feature of the same bill. Mr. Santley will be assisted in his songs and dances by Ruth Randall.

Mary Nash and company will be on the programme in her sketch, *The Watch Dog*, and Raymond and Caverly and Mack and Orth will also appear. The Harry Lauder Talking Pictures will be another interesting event of the week.

MISS LA RUE TO EUROPE

After She Plays Brid Variety Season, Star Is to Appear in Vienna and London

The vaudeville season of Grace La Rue, this week the headliner of the Palace Theater bill, will be necessarily limited to a few weeks, as the star will sail for Vienna the latter part of May, to play a special engagement of a month in the Austrian capital.

Later Miss La Rue is signed to play the leading role in a new production at the Lyric Theater in London.

"VIC" BLAUVELT IN MR. EVANS'S OFFICE

Victoria ("Vic") Blauvelt, formerly private secretary to F. F. Proctor, Jr., and recently with Frank O'Brien, who books the Wilmer and Vincent houses, will in the future be identified with Frank Evans as Mr. Evans's assistant.

ROSHANARA RETURNING

Closes American Tour in Los Angeles on June 1—To Dance at Indian Ceremonies

Roshanara, the young English dancer appearing in sacred and peasant dances of India, will close her tour of the Orpheum time at Los Angeles on June 1.

Roshanara will probably return direct to England and later to India, where she will dance at three ceremonies to be given by Indian princes. Roshanara is the daughter of an English army officer in the Indian service at Calcutta.

Under present plans, the young dancer will not again be seen in New York before she departs for England. F. W. Stoker directs Roshanara's tour.

CO-STARS DROP PLAN

Richard Carle and Hattie Williams Postpone Variety Appearances to September

Richard Carle and Hattie Williams will not appear in vaudeville this season, as the plans for their appearance presentation in Sir James Matthew Barrie's *A Slice of Life* have been temporarily dropped.

Mr. Carle and Miss Williams were to have appeared under Alf T. Wilton's direction for a spring variety tour, opening at the Palace on May 6. Plans have, however, been changed, and the co-stars will, it is expected, open in vaudeville early in September.

A fifteen-week Fall tour is said to be a possibility.

"TRAINED NURSES" ABROAD

Clark and Bergman Open in England on June 15 in Lasky Act

Contracts have been signed for the opening of Clark and Bergman in *Jesse L. Lasky's production of The Trained Nurses*, in England, on June 15. The musical comedy will play the big London houses and then tour the Provinces.

The *Trained Nurses* was booked in England for Will Collins, through M. S. Benthman, by Miss May Forsey.

ENTER—CHARLES KING

Considering Plans to Appear in Song and Patter Offering

Charles King, who has been on tour in a Winter Garden production this year, is negotiating for a season in vaudeville.

Mr. King will, it is expected, be seen in the New York houses shortly in a new singing and patter act.

NORWORTH IN REVUE

Signs Contract Through M. S. Benthman for London Hippodrome Production

Jack Norworth has signed contracts, through M. S. Benthman, to be a feature of the new revue at the London Hippodrome. Mr. Norworth will open in the Summer revue on June 1, and sails on May 19 on the *Kronprinzessin Océla*.

"DON'T DO THAT" GETS OVER

According to reports received from the opening of Joseph Hart's production of *Joanette Nordenschild's Don't Do That*, the skit went over very well at its Union Hill premiere last week.

It will probably be seen in the New York houses shortly.

IN LONDON TOWN

Revue Have England in Their Grip—News of the American Artists

LONDON, ENGLAND, April 17 (Special).—The influx of American acts, real and otherwise, has commenced, but to those contemplating the trip to these shores I would say, "Write before you sail." Revues have England in the strongest kind of grip, and many of the American vaudeville artists are inquiring how long the Winter rates on the various steamship lines are on. Be booked before you chance it, is my advice, unless, of course, one is looking for a holiday or sightseeing trip.

Bessie Clifford has scored heavily in the review, *Come Inside*.

Ethel Lovey, who is at present the big hit of *Hello, Tango*, at the Hippodrome, is strong in her determination to give up the balls for the dramatic.

The Red Heads is a big hit and are booked solid to January, 1915. The Will Collins Agency, by arrangement with Jesse Lasky, is managing this act.

Margaret Moffat, after two years of consecutive booking in Sewell Collins's playlet, *Just Like a Woman*, is taking a well earned rest.

All the American acts that have played the Coliseum are loud in their praise of Stage Director Crocker and his staff. They are all sorry when their stay at this popular house ends.

"Rag-time" and "tango" are taking a compulsory nap: Revues being the anesthetic administered. HOWARD.



HARRY F. WEBER, JR.

Mr. Weber has organized a new corporation, Harry Weber, Inc., which has taken over the business of Weber and Evans, Inc.

IN THE VAUDEVILLE SPOTLIGHT



HERMINE SHONE

Starring in "The Last of the Quakers" at the Palace This Week.

THE FULLER-BRENNAN VAUDEVILLE CIRCUIT, of Australia, according to reports just received from the Antipodes, has completed arrangements with Warwick Major, who practically controls the Indian theatrical field, by which acts can now play a circuit of theaters at Colombo, Kandy, Madras, Calcutta, Bombay, and Rangoon.

Mr. Major is a brother of M. H. Major, prominent in the firm of J. C. Williamson, Limited, of Australia. Under the present arrangements, artists playing the Fuller-Brennan time in Australia will go to India and the East Indies for a tour of the cities named.

An arrangement is now pending by which the Australian Circuit will ally itself with theaters in Japan and China. The first players to start the tour of the India and East India cities left Fremantle on March 5. The officials of the Fuller-Brennan Circuit claim that the new arrangements will permit them to book artists for fifty-two weeks, with a twenty-six weeks' option.

The Fuller-Brennan Circuit opened the first continuous vaudeville house in Australia, the transformed Melbourne Bijou, on March 7. The first house is in the nature of an experiment and, if it succeeds with three shows daily, the circuit's twenty-nine other houses in Australia and New Zealand will follow. Each house will bear the same name—the National.

Miss MAY FORCET, who looks over and books acts for Will Collins, through his American representative, M. S. Benthams, is going to remain through the summer at least. Her friends—and she has made a great many since she came over from England—were worried when they heard last week that Alice Lloyd's music hall ballads had caused something suspiciously like a tear or two of homesickness. But Miss Forcet says she isn't going home and that she really likes New York—next to London.

JOAN SAWYER is writing a book on the modern dance. Here are one or two of her ideas which the book will present to the waiting world. "Every two generations the world goes dancing mad," she says. "All through history there have been crises like this. The Directorate in France was marked by an absolute orgy of dancing. The latest dancing delirium recorded reached its height in 1834, and even at camp meetings they got up from the mourners' bench and danced. The present excitement will subside; it must, for it is approxi-

imating hysteria. People who cheat on the fine things of life and shirk their natural duties seek no excuses to escape the dancing floor. A beautiful art (perhaps the most beautiful we have) is being cheapened and coarsened by overindulgence. Dancing should be ceremonious, æsthetic, and exquisitely rhythmic, not a higgledy piggledy affair for the mere sake of moving over a floor with some one of the opposite sex. Modern dancing is here to stay. This is the first time that a dance delirium has been accompanied by natural rhythm, and for that reason the present craze will be followed by a reasonable and long continued enjoyment of the ballroom."

NAIL KENTON, before sailing for his three months' tour of South Africa, signed a record contract, the interest on the total sum of which would bring him about \$800 per annum for life. Yet the contracts are only for a few weeks in two Scotch cities. A prophet in his own country, indeed!

TOBY CLAUDE is presenting a new revue in the English halls. It is a musical farce, "A Knight for a Day," apparently a condensed version of the American musical comedy produced some years ago. Miss Claude plays Tilly Day, the maid, at a school for girls.

"PEOPLE ARE DANCE MAD," says Miss Daisie in explaining the dancing craze, "because they have found a diversion in which they are themselves the principals. It was always the fault of the American man and woman that he and she never knew how to amuse themselves except by hiring professional entertainers. They sat inert and watched stage plays and listened to music; they basked on bleachers and gazed upon husky athletes beating baseballs with clubs or booting leather on the gridiron. They were nothing themselves in amusement, no matter how efficient in business. They began to tire of the professional mime and sportsman and longed to be themselves the players in the game. And then, like a gift from heaven, came the new dances and men and women awoke to the fact that they had bodies which, moved rhythmically to the strains of exciting music, gave them delightful exercise and fascinating comradeship. They found an inspiration in the rhythmic expansion and contraction of their muscles; their brains cleared; the fire of life burned up brightly and existence was renewed."

HANGED, or Was It Murder? is the title of a playlet by John D. Barry, now attracting considerable attention in the Pantages houses on the Coast. The sketch deals with a subject of capital punishment, and shows a State prison hanging.

PATSY DOLLS is playing the Pantages houses in his monologue.

THE WATERBURY BROTHERS AND TENNEY have been scoring an unusual hit on the Australian tour. Selma Braatz is being well received in the Antipodes in her juggling act. The Sydney Theater said of her: "A beautiful juggling turn is that given by Selma Braatz. Most of the things she does are new. Her work has the further recommendation of being exceptionally clever and exquisitely presented."

Elide Fay, too, has recently been a popular Australian feature.

Miss CECILIA WRIGHT, during her engagement at Keith's Theater, in Washington, received the following letter from Secretary of the Navy Josephus Daniels:

"THE SECRETARY OF THE NAVY,
"WASHINGTON,
"April 10, 1914.
"MY DEAR MISS WRIGHT:
"Knowing that you sang the requiem for the dead of the U. S. Navy at the services recently held in Havana, I wish to take this means of expressing to you the heartfelt thanks and appreciation of the Navy for this kindness. By this evidence of your interest, I feel that I may now count you as one of Our Navy.
"With kindest regards and every good wish, believe me to be,
"Sincerely yours,
"JOSEPHUS DANIELS."

NEW FIRM OF PRODUCERS

Jean Hayes and Fred Block, the new firm of vaudeville producers, will shortly present a new act, A Day in Camp. There are four people in the offering.

The firm promises to offer two acts a month, and A Day in Camp will be the first of the output. They announce six acts in rehearsal.

KENNY AND PLATT'S NEW ACT

Kenny, Nobody, and Platt, black-face comedians who were on the Palace bill last week, have prepared a new act for next season.

Mr. Kenny will spend the summer months at his home in Indiana.

GIRL MIMICS IN ENGLAND

Lorna and Toots Pounds, the girl mimics who recently returned to England after a tour of the Orpheum time, are now playing the English music halls again.

NATALIE and FERRARI

Premiere, Classic and Modern Dances

PAR EXCELLENCE

ELSIE JANIS

PALACE THEATRE

London

ELIZABETH M. MURRAY

IN VAUDEVILLE

Personal Direction Mr. Charles Dillingham

TRIXIE FRIGANZA

with Mr. F. BARRETT CARMAN and Mr. "JIMMIE" FOX

Mrs. H. Koster, Costumer

Will be back Xmas

Sam AND Kitty Morton

Back to Where They Started

Direction Tom Fitzgerald

FANNY BRICE

Direction MAX HART

Kathleen Clifford

"The Smartest Chap in Town"

FOSTER BALL and WEST FORD

"SINCE THE DAYS OF '61"

Direction MAX HART

HUBERT DYER

Featuring the "DYER COMEDY MISS"

(Passing back and forth under the rings)

DIRECTION M. S. BENTHAM

FRANK KEENAN

En Route Address Weber & Evans, Palace Theatre Building

ALMA TUCHLER'S 'FRISCO DEBUT

SAN FRANCISCO, April 28. (Special).—Alma Tuchler will make her professional debut at the Empress as a dancer and singer. From a baby entertainer, she has now grown to be an excellent performer. She is the daughter of Dr. Tuchler, of this city.

A. T. BARNETT.

ALL-STAR BILLS FOR MAY 4

A. Paul Keith and E. F. Albee, the new owners of the B. F. Keith Vaudeville Circuit, announce a May festival of all-star acts at the Colonial, Alhambra, Bronx, Orpheum, and Bushwick theaters during the week of May 4.

NELLA MCCOY FOR VARIETIES

Nella McCoy, who succeeded Christie MacDonald in the leading role of Sweethearts, has been given a U. S. O. contract. Miss McCoy is now rehearsing her new act.

For the Love of Mike Be Reasonable—

You surely must realize by this time what THE PERILS OF PAULINE mean to you and your theatre. You can see what the great publicity is doing. You *know* that a series was never advertised before like this one is. You *know* that it is publicity that pulls people to your theatre. There are a million and one reasons why *you* should book THE PERILS OF PAULINE. Any one reason should be enough to cure the worst case of "cold feet." Figure it out for yourself and *get busy*.

TWENTY.
FIVE
THOUSAND
DOLLARS
IN
PRIZES



TWENTY
MILLION
READERS.
EVERY
WEEK

THE POISON PLOT

Your Common Sense—Your Business Sense

tell you that THE PERILS OF PAULINE must be the biggest thing ever when the Hearst papers spend *more than three hundred thousand* dollars in advertising. When Pathe put in *six of their leading stars* to play the parts. What we say is absolutely proved by the attendance at the theatres showing THE PERILS OF PAULINE. Only one thing is left to you **BOOK AND OPEN YOUR DOORS.**

Go to It—Get Your Share of the Easy Money

THE ECLECTIC
110 West 40th Street



FILM COMPANY
New York City

What More Could You Expect—

In THE PERILS OF PAULINE you have stars—*leading stars only*—playing the parts. It is impossible to gather together for one production greater players, better known players, than Crane Wilbur, Pearl White, Paul Panzer, Francis Carlyle, Eleanor Woodruff and Donald Mackenzie, and when you add to this the Pathe organization directed by L. J. Gasnier we are offering you something that puts the kibosh on everything ever attempted before. *And you know it.*

GREAT
PATHE
STAR
PLAYERS



APPALLING
INTERESTING
THRILLING
WONDERFUL

PAULINE'S PROTECTOR

The Perils of Pauline

are "getting over" with the public and the exhibitors bigger than anything ever put out before. The Public are taking to it like a duck to water. They recognize *real merit* when they see it. They are being held by an intensely thrilling, real life story artistically staged, superbly acted, perfectly photographed—A story that carries a punch in every episode—a story that is getting better the farther it goes. The public are swarming to see it. *Take our tip—*

Play Pauline Right Across the Board

THE ECLECTIC
110 West 40th Street

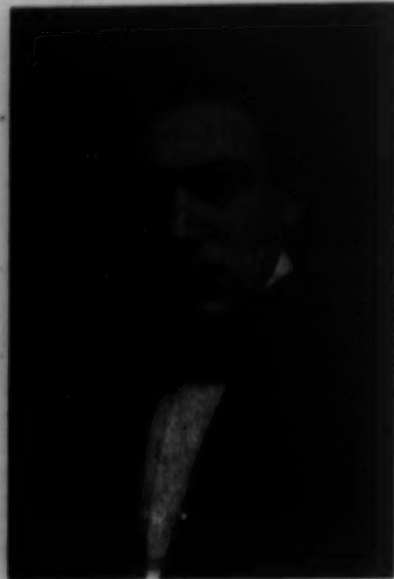


FILM COMPANY
New York City

WILLIAM FAVERSHAM'S SUCCESS IN VAUDEVILLE

His Plans for Next Season—Frank Keenan's Hit as the Southern Colonel in "Vindication"

BY WALTER J. KINGSLEY.



Götting and Co., Chicago.
MERCEDES.

His Mystifying Act is a Vaudeville Feature.

WILLIAM FAVERSHAM is proving himself a tremendous box-office attraction in Keith vaudeville. His presentation of *The Squaw Man* is one of the shining, artistic and financial successes of the season. In fact, no greater triumph for a legitimate star has ever been recorded in "big time" vaudeville, and Mr. Faversham is being importuned by the booking powers to sign an agreement to play some weeks in the two-a-day each season for the next five years. While busy in vaudeville Mr. Faversham is no less busy in his preparations for next season. He has great ambitions and the best backing in America. When his full plans are announced, together with his new affiliations, the American playgoers will sit back and wait impatiently for things to start next season. The first Faversham production will be Edwin Milton Royle's new comedy, which represents the labor of four years. Mr. Faversham is tremendously enthusiastic over this script which has been studied with the microscope and tested with acid. If any play ever seemed to be a sure fire success before production, this is it. Royle gave Mr. Faversham *The Squaw Man*, in which he achieved years of success, and he has been working for years to give the star a worthy successor to the play of the plains. Mr. Faversham has also bought from Mr. and Mrs. Talbot J. Taylor their rights to the Parisian dramatic sensation, *L'Espervier*, which he will produce in the Fall. Mrs. Taylor has made the translation. Half a dozen of the leading dramatists are working upon big ideas for Faversham plays. He will produce upon a large scale under circumstances as pleasing and satisfactory as ever gave aid and comfort to a genius of the theater. William Faversham, within a few years, will be the undisputed monarch of the American stage, and his shadow will strike clear across the Atlantic to London. He has been tried in the balance by the best friends the stage has ever known and found to be the man to whom will be intrusted the glorious destiny of creating that American National Theater, which is the dream of certain millionaires, with magnificent, unselfish concepts who make their dreams come true. Watch William Faversham!

A. Paul Keith and E. F. Albee, the new owners of the B. F. Keith Vaudeville Circuit, have arranged for May festivals next week at the Bronx, Alhambra, and Colonial theaters. Not less than twelve striking feature acts will be presented at each house.

Manager Harry Bailey, of the Colonial, is a clever black and white artist. He has

designed a number of covers for our advertising folders that have attracted widespread attention. He does this in addition to being one of the very best showmen in vaudeville.

Mary Nash's sketch, *The Watch Dog*, is a bully surprise entertainment. It holds every audience and keeps the spectators guessing to the very last. Miss Nash's artistry is revealed throughout. Judged by applause and curtain calls, Mary Nash, in *The Watch Dog*, is one of the most popular features of the year.

Joan Sawyer and John Jarrott go their separate ways in the near future. Sam Tauber will take Miss Sawyer and a band of dancers on a whirlwind tour of the country, with Europe to follow. Miss Jeanette Gilder is Miss Sawyer's devoted press agent. There's a lot of class in our business when a literary light like Miss Gilder becomes a booster for a "hooper." Miss Marbury is doing stunts for the Castles and that sweetly, prettily precious story of Mrs. Castle in the *Herald* recently caused some considerable fluttering in those circles where the female of the species is more deadly than the male. 'Tis well to dance, but it is well to keep one's head when the feet are making your living and you have the price.

Frank Keenan's sketch, *Vindication*, is arousing no end of discussion. First of all, the performance is an engrossing one; it holds every man and woman who sees it. As to the technical qualities of the playlet, we will leave them to be thrashed out by the critics. Mr. Keenan raps out a full-blooded cures in the course of the dialogue that ninety-nine out of every one hundred applaud. The displeased one makes a lot of noise, however, and has to be heard. The fact is this: The name of God is taken in vain, but the way Keenan does it makes the audience yell like the fighting Southron he portrays. So what are you going to do about it? No lightning has blasted the Keith theaters as yet. What a consummate master of dramatic effects Frank Keenan is!

Mr. and Mrs. Carter de Haven have adopted my billing for themselves and are now announced as "the King and Queen of Youth." Their charming offering belongs to the aristocracy of vaudeville. Carter is in the market for a bijou town house and his spare time is spent in going over private houses that are being offered him.

Doris is making a study of the marionette theater as a pastime. She contends that the art of the puppets can express everything from the misty dreams of Masterlinck to the full-blooded imaginings of Hans Christian Andersen.

The biggest and best theatrical ball of the year will be given by the Fortnight Club at the Hotel Biltmore on the night of May 9. The magnificent ballroom, and the entire floor as well, have been engaged for the affair in which more than five hundred couples in costume will participate. While costumes are not demanded, most of the dancers will don fancy dress. The motif of the evening will be the roles one would have loved most to play. The masqueraders will appear dressed as famous characters of the drama ancient, medieval, Elizabethan and modern. There will be Ingomar with bass voices and buffalo robes, Parthenias, Ophelia, Iphigenia, Shylock, Mrs. Danes, Mrs. Tanqueray, Mary Turners, Merry Widows and hundreds of others. Here will be the opportunity for Louis Mann to shine in Shakespeare, for Nat Goodwin to eclipse Irving as Mathias, and Dave Wardell to do Shylock. The gathering will represent the who's who of the amusement world. A special dancing orchestra of twenty-five experts in modern dance music is being rehearsed for the affair, which promises much wonderful dancing, as all the celebrated "hoofing teams" in town have promised to take part and give exhibitions. An

COSTUMES
for Productions and Acts
From your own or our design at short notice
SKETCHES SUBMITTED PRICES—MODERATE
MADAME MOSELLE COSTUMES
DESIGNED BY US

GOULD & CO.

Phone 7860 Bryant
1493 BROADWAY, PUTNAM BUILDING, 43rd and 44th STREETS

LADIES, DON'T WORRY!

We Can Clean Your Gown in Five Hours
If You Need It

SCHWARZ & FORGER

CLEANERS OF FINE GOWNS

704 Eighth Avenue, near 44th Street, New York. Phone, 4136 Bryant
13 BRANCH STORES IN NEW YORK CITY

elaborate supper will be served at 3 A.M. Two dozen rooms will be provided for dressing and each will have a maid. The Fortnight Club will spend close to \$5,000 on the closing ball of their season.

Many of our best little performers will do well to spend their Summer holiday in seeking new material. Keeping up to date is the last thing that worries most performers in the two-a-day.

Mrs. Orford has sold her three performing elephants to the Boston Zoo for \$4,000, the sum raised by the children of the city. An animal trainer offered \$35,000 in cash for these remarkably trained pets, but Mrs. Orford felt that, after winning her a net \$500,000, they were entitled to peace and comfort, with children for playmates rather than monologists, sister teams, singles and acrobats. Sentiment cost her \$19,000, but she feels that it is worth it to have her beloved pets in such good hands. Orford's elephants have only a few weeks to go before quitting the stage forever. They played year in and year out in Europe before coming to this country, and Mrs. Orford refused offer after offer. When she did consent to come she received the highest salary ever paid a dumb act, and every penny of expenses for board and transportation. These elephants are devoted to children, and the youngsters of Boston made a wise choice when they picked out the Orford pachyderms for their pets.

You can't always judge the caliber of a headliner by the horsepower of his car.

Wireless telephonic communication is being established between all the Keith houses in Greater New York. Between the Orpheum and the Palace the aerial line already works to perfection. The booking man can sit in his office at the U. B. O. and hear how an act goes miles away.

CLOSING FOR SUMMER

"Big Time" New York Theaters Soon to End Season for the Hot Months

While no official announcements have been made, it is stated that the Bronx will close its season at the end of the week of May 11.

The Colonial is booked up to and including the week of May 11. The Bushwick goes to stock on May 25. The vaudeville season at the Orpheum will extend to the middle of June.

ARNOLD DALY AGAIN IN VARIETY

Arnold Daly, who recently quit the rehearsals of George Bronson-Howard's *The Red Light of Mars*, is returning to vaudeville.

Mr. Daly will be seen in Shaw's *How He Lied to Her Husband* at the Colonial next week.

MADISON PUTS OVER TWO ACTS

James Madison has put over two hits within the past week or two: Nat Willis's monologue and Pat Rooney and Marion Bent's act, *Twenty Minutes with Pat and Marion*. Mr. Willis has contracted with Mr. Madison for a supply each week of "local" appertaining to the various cities where the "happy tramp" will appear.

NEW TWO-ACT OPENS

Frances Demarest and Joseph Smith are breaking in a new song and patter act at Keith's in Atlantic City this week.

NEW JOE HART PRODUCTION

Joseph Hart's new production, *Going Out to Dinner*, with Laura Burt features, comes to the Bronx for its first metropolitan hearing on May 11.

**BACK OF THE NAME
STANDS
THE BEST TRUNK EVER BUILT**



JULIA SANDERSON

Says:

With the many different trunks that make traveling so hard, the "TAYLOR" Wardrobe Trunk certainly eliminates a good many of the worries. I can now rest assured that my gown will remain fresh and unwrinkled and that I will be able to find everything in its proper place.

Send for 1914 Catalogue

C.A. TAYLOR TRUNK WORKS

CHICAGO, 26 E. Randolph St.
NEW YORK, 131 W. 39th St.



ALBOLENE

cuts the paint instantly, so that it can be wiped off in a second. It leaves the skin soft, smooth and free from irritation.

Supplied in half and one-pound decorated screw cap cans by all first-class druggists and dealers in make-up.

SAMPLE FREE ON REQUEST

McKESSON & ROBBINS

91 Fulton Street New York

KUMMER'S SKETCH FOR VARIETY

BALTIMORE, April 28 (Special).—Frederick Arnold Kummer's musical playlet, *A Daughter of Eve*, is destined for vaudeville. The sketch was recently presented by the Paint and Powder Club, of Baltimore, and Charles Andrew McCann, a member of the organization who contributed a feminine impersonation which was the feature of the skit, may be seen in the same role in vaudeville.

I. BARTON KUBIS.

Julius Lensberg, the musical director of the Colonial, and six of his musicians will spend the Summer months dispensing melodies at the Hotel Knickerbocker, Greene County, N. Y.

VAUDEVILLE DATES

ADAMS, Mabel. Co.: Orph.
ADELAIDE and Huchas:
B'klyn. Cleveland.
AHEARN, Charles. Troupe:
Mal. Chgo.: Grand. Pitts-
burgh. 4-9; Keith's. Atl.
ALEX. Three: Keith's. Phila.
May 4-9.
ALEXANDER and Logan:
May 4-9.
ALEX. N. D. H. and Scott:
Lyric. Richmond. May 4-9.
ALEXANDER Brothers:
Orph. Harrisburg. Pa.: Colo-
nial. Erie. 11-16.
ALEXANDER and Sons:
Orph. Orlando. May 4-9.
ALFORDS, Two: Shea's. Buf-
falo. May 4-9; Shea's. Toron-
to. 11-16.
ALLEN, Minnie: Grand. Pitts-
burgh. Keith's. Boston. 4-9.
AMBLE, George. Orph. Minne-
apolis. Orph. St. Paul. 4-9.
AMERICAN Dancers. 4-9.
AMERICAN Dancers. Orph.
Jacksonville. May 4-9; Orph.
Louisville. 11-16.
APDALL'S Circus. Bronx. N.Y.
O.
ARADIA: Bushwick. B'klyn.
May 4-9.
ARDATH Co.: Bronx. N.Y.C.:
Maryland. Balto. 4-9; Orph.
B'klyn. 11-16.
ARMBRISTONG and Clark:
Colonial. Erie. Pa.
ARMBRISTONG and Ford:
Orph. Lincoln. Orph. Kan-
sas City. 4-9.
ARAB Jams Alhambra. N.Y.
C.: Orph. B'klyn. 4-9; Bush-
wick. B'klyn. 11-16.
ARAKI: Colonial. Erie. Pa.
AUSTRIAN N. Wood-
choppers. Orph. St. Paul:
Orph. Winnipeg. 4-9.
AHEAD Brothers: Maryland.
Balto. May 4-9.
BAKER, Belle: Shea's. Buffalo:
Shea's. Toronto. 4-9.
BALE and Gray: Lyric. Cin-
cinnati. Keith's. Indianapolis.
4-9; Forsythe. Atlanta. 11-16.
BANKOFF and Girle: Victoria.
N.Y.C.: Forsythe. Atlanta.
4-9; Lyric. Birmingham. 11-16.
BARBOUR, Nina: Orph. Mem-
phis: Orph. New Orleans.
4-9.
BARKER, Ethel Mae: Keith's.
Columbus.
BARKER, Gertrude: Orph.
Kansas City: Orph. Minne-
apolis. 4-9.
BARNES, Stuart: Colonial. N.
Y.C.: Orph. B'klyn. 4-9.
BARNES and Gray: Lyric. Bir-
mingham. Orph. Savannah.
4-9; Orph. Charleston. 7-9;
Forsythe. Atlanta. 11-16.
BARROWS and Milo: Orph.
Winnipeg: Orph. Racine. 4-9.
BARTON and Gray: Lyric. 9.
7. Empire. Edmonton. 8. 9.
BARRY, Lydia: Richmond. 8.
BARRY, Mr. and Mrs. Jimmy:
Alhambra. N.Y.C.: May 4-9;
Orph. B'klyn. 11-16.
BARTH, Lee: Orph. Seattle.
May 4-9.
BARTON, Sam: Orph. Denver:
Orph. Lincoln. 4-9.
BASTON, Three: Poll's. Hart-
ford.
BATES, Blanche: Orph. Kan-
sas City: Orph. Denver. 4-9.
BEAUMONT and Arnold:
Keith's. Cleveland: Temple.
Hipp. Balto. 4-9.
BEAUTY is Only Skin
Deep": Orph. Omaha: Orph.
Des Moines. 4-9.
BELL Family: Orph. B'klyn:
Alhambra. N.Y.C.: 4-9; Shea's:
Buffalo. 11-16.
BERGERS, Valerie. Co.: For-
sythe. Atlanta: Lyric. Bir-
mingham. 4-9; Orph. Knox-
ville. 11-16.
BERNARD and Harrington:
Orph. Stockton. 29. 30:
Orph. San Jose. 1. 2.
BERRENS, The: Orph. Seat-
tle: Orph. Portland. 4-9.
BETTS and Chidlow: Poll's.
Scranton.
BETTS and Watson: Palace.
N.Y.C.: Poll's. Hartford. 4-9.
BIG CITY Four: Lyric. Birming-
ham.
BINNS and Burt: Lyric. Rich-
mond.
BLOOF, Marie: Orph. Des
Moines: Orph. Kansas City.
4-9.
BISHAM, David: Orph. Oak-
land: Orph. Sacramento.
4. 5; Orph. Stockton. 6. 7;
Orph. Reno. 8. 9.
BLANCHER, Belle: Keith's.
Cleveland: Shea's. Buffalo.
4-9; Shea's. Toronto. 11-16.
BOGANNY Troupe: Poll's.
Scranton: Maryland. Balto.
4-9.
BOHEMIANS, Four: Temple.
Ottawa. Can. May 11-16.
BOLAND and Holts: Keith's.
Wash. May 4-9.
BOREY, Dorothy: Orph.
Stout City. Max. 4-9.
BOWERS, Fred: Victoria. N.Y.
C.: May 4-9.
BRAKES, Seven: Keith's.
Orph.
BRIDGES, The: Orph. B'klyn:
Bushwick. B'klyn. 4-9:
Keith's. Boston. 11-16.
BRIGGS, Fannie: Orph. B'klyn:
Colonial. N.Y.C.: 4-9; Orph.
B'klyn. 11-16.
"BRIER LIE": The: Poll's.
Hartford: Poll's. Scranton.
4-9.
BRONSON and Baldwin: Orph.
Winnipeg: Orph. Racine. 4.
BROOKS and Brown: Orph.
Easton. Pa. 27-30: Orph.
Allentown. 30-9:
B'klyn. 4-9; Poll's. Spring-
field. 11-16.
BROWN Brothers, Six: Keith's.
Phila. May 4-9; Bushwick.
B'klyn. 11-16.
BUCKLEY'S Animals: Mary-
land. Balto.: Colonial. N.Y.C.:
4-9; Orph. B'klyn. 11-16.
BUNKER, John and Mae: Orph.
St. Paul: Orph. Omaha. 4-9.
BURLY and Burler: Alham-
bra. N.Y.C.: Victoria. N.Y.C.:
4-9.
BURNHAM and Irwin: Vic-
toria. N.Y.C.: Keith's. Phila.
4-9.
BURNS and Fulton: Keith's.
Wash.: Keith's. Phila. 4-9.
BURNS and Kismet: Keith's.
Philadelphia. 11-16.
BYAL and Marie: Keith's.
Atl.: Keith's. Louisville.
4-9; Grand. Pittsburgh. 11-
16.
CABARET Three: Lyric. Bir-
mingham. N.Y.C.: 4-9; Lyric.
Richmond. 11-16.
CAMERON and O'Connor:
Orph. Denver: Orph. Lin-
coln. 4-9.
CANTY, L. L. and Walker:
Orph. Hamilton. Can.
CAPTAIN Nickie: Keith's.
Louisville.
CARLILE and Homer: Orph.
Denver: Orph. Lincoln. 4-9.
CARLSON, L. Brothers: Shea's. Buf-
falo: Shea's. Toronto. 4-9.
CARRILLO, Leo: Palace. Chgo.:
Columbia. St. Louis. 4-9.
CARSTEN and Harris: Temple.
Rochester: Hipp. Cleveland.
4-9.
CASTLE and Brown: Victoria.
N.Y.C.
CATALANE and Denny: Orph.
Los Angeles.
CAVALLOJOAN, Chief: Keith's.
Phila.
CH DORA: Keith's. Boston. May
4-9.
CHERBERT'S Manchurians:
Orph. Stockton. 29. 30:
Orph. San Jose. May 1. 2:
Orph. Los Angeles. 4-9.
CHUNG Hua Four: Columbia.
Grand Rapids. 4-9.
CLAIRE and Rochester: Colo-
nial. N.Y.C.: May 11-16.
CLARK, L. Brothers: Orph.
Vancouver. May 4-9.
CLARK and Hamilton: Keith's.
Boston: Bronx. N.Y.C.: 4-9:
Colonial. N.Y.C.: 11-16.
CLARK and Verdi: Mal. Chgo.:
May 4-9; Poll's. Scranton.
May 11-16.
CLAUDIUS and Scarlet: Shea's.
Toronto: Victoria. N.Y.C.:
4-9; Grand. Syracuse. 11-16.
CLAYTON, Beale: Orph. Lin-
coln: Orph. Kansas City. 4-9.
CLIGHTON, Bertha: Colum-
bia. St. Louis.
CLIFF, Laddie: Orph. Omaha:
Orph. Winlock. 4-9.
COHEN and Danahy: Orph. Mem-
phis: Orph. New Orleans.
4-9.
COLLEGIANS, Three: Bronx.
N.Y.C.: May 4-9.
COLLINS and Hart: Mal. Mil-
waukee.
COLLINS, Joe: Mal. Chgo.:
May 4-9.
COLLINS, Milt: Orph. Bir-
mingham: Forsythe. Atlanta.
4-9; Orph. Knoxville. 7-9.
"COLONIAL DAY": Colonial.
N.Y.C.: Bronx. N.Y.C.: 4-9.
CONCHAS, Paul: Palace. N.Y.
C.
CONLIN, Ray: Orph. Sioux
City. 27-May 9.
CONLIN, Steele and Carr: Pal-
ace. N.Y.C.: Alhambra. N.
Y.C.: 4-9; Keith's. Phila.:
11-16.
CONNOY, Mr. and Mrs.:
Orph. Detroit. May 4-9; Orph.
CONROY and Models: Lyric.
Birmingham. May 4-9; Lyric.
Richmond. 11-16.
CONSUL and Betty: Colonial.
N.Y.C.: Bushwick. B'klyn.
4-9.
COOPER, Joe and Lew: Temple.
Hamilton. Can.: Shea's. Buf-
falo. 4-9; Shea's. Toronto. 11-
16.
CORRADINI'S Animals: Pal-
ace.
CORRELLA and Gillette: Lyric.
Birmingham. May 4-9; Lyric.
Richmond. 11-16.
COURT, Catherine. Co.:
Orph. St. Antonio. Tex.
CRAIG, Marietta. Co.: Empress.
Portland. 11-16.
CRESSY and Dunes: Palace.
Chgo.
CROMWELL's Juggling: Hipp.
London. Eng. May 4-9.
CRONIN, Morris. Co.: Poll's.
Hartford. May 4-9; Poll's.
Springfield. 11-16.
CROSS and Josephine: Mal.
Chicago.
CROUCH and Welch: Orph.
Chicago: Orph. Oakland. 4-9.
CULLEN, James H.: Sherman
Grand Calgany. 30. 30: Hip-
pocampus. 30.
CUNNINGHAM and Marion:
Alhambra. Paris. France. 6.
May 2: Bradford. Eng. Al-
hambra. 11-16.
DAGWELL, Sisters: Colum-
bia. Grand Rapids.
DAILEY, George. Co.: Mary-
land. Balto.: Victoria. N.Y.
C.: 4-9.
DALY, Arnold. Co.: Colonial.
Richmond. Can. May 4-9.
DAMERAL, Geo. Co.: Mal.
Chicago.
DAMOND, Eugene: Orph. Oak-
land. May 4-9.
DANIELS and Conrad: Keith's.
Boston: Keith's. Wash. 11-
16.
DARE Brothers: Bronx. N.Y.
C.
DAVIES, Charlotte: Victoria.
N.Y.C.
DAVIS and Glass: Mal. Chgo.:
May 4-9.
DAVIS and Matthews: Orph.
Buffalo. 11-16.
DAZIE, Mlle.: Colonial. N.Y.
C.: Keith's. Wash. 4-9:
Orph. B'klyn. 11-16.
DEAGON, Arthur: Keith's. In-
dianapolis: Keith's. Louis-
ville. 4-9; Keith's. Cinl. 11-
16.
DE OOR, Harry: Lyric. Bir-
mingham: Orph. Savannah.
4-9; Orph. Charleston. 7-9.
DEKLE, J. H. Co.: Orph.
Oakland. 27-May 4-9.
DE GASCONNE Cadets: Poll's.
Springfield: Maryland. Balto.
4-9; Orph. B'klyn. 11-16.
DE HAVEN, Mr. and Mrs. Car-
roll: Keith's. Boston: Victoria.
N.Y.C.: 4-11.
DE HAVEN, Rice and De Ha-
ven: Bronx. N.Y.C.
DE LEON and Davis: Sherman
Grand Calgany. 30. 30: Hip-
pocampus. 30.
DE LIEB, Jussling: Poll's.
Hartford.
DE MAR, Grace: Keith's. Bos-
ton: Poll's. Scranton. Pa. 4-9.
DE MAR, E. and Chabot:
Orph. St. Paul: Orph. Minne-
apolis. 4-9.
DERKINS' Animals: Grand.
Pittsburgh.
DE SERRES, Henrietta: Orph.
Seattle: Orph. Portland. 4-9.

**B. F. KEITH'S CIRCUIT
OF THEATRES**
E. F. ALBEE General Manager

**THE ORPHEUM CIRCUIT
OF THEATRES**

MARTIN BECK, General Manager

United Booking Offices of America
(AGENCY)

ARTISTS and Acts of Every Description Suitable for Vaudeville Can Obtain Desirable Engagements in these Offices. You Can Book Direct by Addressing S. K. Hodgdon, Booking Manager of the United, and F. W. Vincent, Booking Manager of the Orpheum Circuit.

OFFICES
R. F. KEITH'S PALACE THEATRE BUILDING • NEW YORK CITY

JOHN J. McNALLY, the well known playwright, author of the Rogers Brothers' series of musicals, May Irwin's "The Widow Jones," "The Straight" and "The Country Store," and many other hits, has arranged to write short sketches which will be booked by the United Booking Office. Artists should call on him and time for them in these theaters, address JOHN J. McNALLY, care the United Booking Office, at 779 Washington Street, Brookline, Mass.

VAUDEVILLE THEATERS

COLONIAL B'way and 62nd Street
Tel. 4437 Columbus.
Matinees daily, 2 p.m.
Sunday Concert, 2:15 and 5:15.

America's
Greatest Dancer **DAZIE** and Co. in Sir Jax M.
Barrie's "PANTALON"
B.A. Rolfe's "Colonial Days," Best of All Musical Acts
Street Scenes, The Singing—Humorous—Monologues
CONSL & BETTY, Two Marvellous Monkeys
Jas. **DIAMOND & BRENNAN 5-M**
FARBER GIRLS

Eva Shirley Gliding Leon
Of Dreams We Date

PALACE Broadway and 47th Street.
Management of
Mr. FRANK THOMPSON
The World's Most Beautiful Playhouse
Seating Facilitated in Railway
THE NEW PRICES
Daily Matinees—40c, 50c, and best seats 75c.
Evenings—40c, 50c, 75c, and entire lower box \$1
FINEST IN THE WORLD
and
10-ALL STAR ACTS-10

VOLINSKY

**"The wizard of the
Violin and Piano"**

Direction FRANK BOHM

Charlie Ahearn's Big Cycling Company

Direction • • JENIE JACOBS

FRED J. BEAMAN

Writes checkmate that live. Here are a few of the many who have played his sets: Mr. and Mrs. Gene Hughes, Digby Bell, Devlin and Ellwood, Hallen and Fuller, Kelley and Wentworth, Harry M. Morse, Lewis McFarland, Haight and Deane, Dick Collins, Caroline Franklin Co.

I do not write songs or monologs, but do write sketches that LIVE and PLEASE.

Room 409, Senate Office Building
Washington, D. C.

"My business is to make the world laugh!"
JAMES MADISON
 VAUDEVILLE AUTHOR,
 1493 BROADWAY, NEW YORK (ROOM 417.)

Who's Who
in
Music Drama

Edited by
DIXIE HINES and HARRY P. HANAFORD
Now Ready for Delivery.
The most complete and reliable of all compendiums of biographical and reference information relating to the stage. . . . Has been in compilation for three years. . . . A complete theatrical and musical reference library in itself. . . . Handsomely illustrated and revised to date. Cloth Bound, Gold Stamped. 85 per Volume. Carriage Free.
H. P. HANAFORD, Pub., 1400 Broadway, New York City

Vaudeville's Greatest Sensation

Mercedes

Miss Norton—Paul Nicholson
LAUGHS

GARDNER Three: Orph., St. Paul. Orph., Duluth. 4-9.
GARGOYLE One: Maryland. B'lyra: Alhambra. N.Y.C. 4-9.
GERE and Delaney: Maryland. Balto.
GERMAINE, Herbert. Trio: Keith's, Lowell.
GILFOLL, Harry: Orph., "Princes: Orph., Oakland. 4-9.
GILLINGWATER, Claude. Co.: Keith's.
GLOCKNER, The: Orph., Jacksonville. May 4-9: Orph., Savannah. 11-18: Orph., Charleston. 14-18.
GOLD and Hughes: Orph., Savannah. May 4-9: Orph., Charleston. 7-9.
GOLDEN, Claude: Orph., B'lyra Alhambra. N.Y.C. 4-9: Colonial N.Y.C. 11-18.
GOLDIN, Horace. Co.: Orph., New Orleans.
GOLSMAN'S Animals: Temple, Detroit: Shea's, Buffalo. 4-9.
GORDEN, Paul: Orph., Minneapolis: Orph., St. Paul. 4-9.
GORDON and Rice: Temple, Ottawa. Can.: Temple, Hamilton. 4-9: Bushwick, B'lyra. 11-18.
GORDONE, Noble: Alhambra. N.Y.C.
GORMAN, Noble. Five: Ferryville, Atlanta. May 4-9: Orph., Jacksonville. 11-18.
GOULD and Ashby: Palace. N.Y.C.: Keith's, Phila. 4-9.
GRAPEVINE, Charles: Maryland. Balto. May 4-9.
"GREEN" Smith: Orph., Birmingham: Orph., Knoxville. 4-9.
GREEN, Ethel: Keith's, Phila. 11-18.
GREENE, Karl: Bronx, N.Y.C. May 4-9.
GRUBBEN'S Animals: Keith's, Wash.
GUANO and Carmen: Keith's, Columbus. May 11-18.
HAINES, Robert T.: Orph., Vancouver: Orph., Seattle. 4-9.
HAL and Francis: Keith's, Boston. May 4-9: Shea's, Buffalo. 11-18.
HARIST, Louis: Orph., Des Moines: Palace, Ohio. 4-9.
HARNED Virginia: Columbia. St. Louis: Maj., Milwaukee. 4-9.
HART, Marie and Billy: Keith's, Columbus: Grand, Syracuse. 4-9.
HARTLEY'S Wonders: Orph., Los Angeles.
HAYES, Four: Victoria. N.Y.C.
HAWKINS, Lew: Fayette, Atlanta: Orph., Jacksonville. 4-9.
HEATH and Millschaps: Orph., Baltimore.
HEIDERS, The: Colonial. N.Y.C. May 11-18.
HENNINGS, John and Winnie: Bushwick. B'lyra: Victoria. N.Y.C. 4-9.
HENRY and Francis: Poli's, New York.
HENRY, Firing: Orph., Sioux City: Orph., Des Moines. 4-9.
HEMMAN, Dr.: Orph., Sioux City: Orph., St. Paul. 4-9.
HENDERSON and Sylvan: Orph., Knoxville.
HILL and Waittaker: Orph., Winnipeg: Orph., Martins. 4-9.
HINES and Fox: Victoria. N.Y.C.
HOOKNEY Co.: Orph., Denver: Temple, Detroit. 11-18.
HOTPE and Lee: Bushwick, B'lyra.
HOFFMAN, Gertrude. Co. Bushwick. B'lyra: Keith's, Phila. 4-9: Maryland, Balto. 11-18.
HOLDEN, Maxwell: Maj., Milwaukee. May 4-9.
HOLMAN Brothers: Orph., Detroit. St. Paul. 9.
HOLMES and Buchanan: Orph., B'lyra. May 4-9.
HOPE and A. Adams. May 4-9: Keith's, Wash. May 4-9.
HOPKINS, Walter: Orph., Savannah. St. Paul. 4-9: Orph., B'lyra. 10-31: Orph., Knoxville. 4-9.
HORTON and La Triche: Temple, Detroit: Temple, Rochester.
"HOUSE WARRIOR": Grand, Pittsburgh. May 11-18.
HOWARD and McKane: Temple, Rochester: Keith's, Co. Birmingham.
HOWARD and Battelle Co.: Palace, Ohio: Maj., Milwaukee. 4-9.
HUFFORD and Chas.: Orph., Sacramento. May 4-9: Orph., San Jose. 8-9.
HUNTING and Francis: Keith's, Wash. May 4-9: Orph., Savannah. 11-18: Orph., Chicago. 14-18.
HUTTING, L. and M.: Palace, Ohio.
HYAMS and McIntyre: Keith's,

Kindly mention **DRAMATIC MIRROR** when you write advertisers.

Boylan

DANCERS
Charm and Grace
MALLE HOTEL, CHICAGO

DUPREZ

International Comedian
until October
Poster, 8 New Coventry St.,
London, Eng.

GIRL MARRIES

The first 26 (Special).—As the five weeks' romance, Vivian of Lottie Mayer's, diving at the Pantages, was married Otto Fries, one of Laszky's ceremony was performed on terms of which Billie Mann, sister Mayer, agreed to pay for license if the couple got marriages at the ceremony were dancing violinist, and her father. The party left the city for Seattle. The bride is old and gives her home as from Bridgroom in twenty-four from Covington, Ky. They Minneapolis. W. S. McNair.

SHE IS PLAYING THE QUAKER

Allan Woolf's The Last of which Hermine Shone is

5: Orph.. Stockton. 6. 7:
Orph.. San Jose. 8. 9:
JAREN and Connolly: Orph..
Birmingham; Forsythe. At-
lanta. 4-8: Orph.. Jackson-
ville. 11-16.
FATON and Santos: Orph..
Montreal; Temple. Hamilton.
4-9.
EBB, Austin. Co.: Bijou.
Knoxville; Lyric. Richmond.
Edith Keith's. Wash. 11-16.
EBB and Burns: Orph.. Har-
rington. Pa.
EBER. Charles: Orph.. 'Frie-
co. May 4-9.
ELCH, Ben: Bushwick.
Eliza. May 11-16.
ELCH, Joe: Bushwick.
Eliza. May 4-9.
ELCH, Pauline: Maryland,
Baltimore.
ECLONE and Welcome:
Orph.. Lincoln.
ENTWORTH. Yesta and
Teddy: Keith's. Wash.
MET. Mae: Orph.. Birming-
ham; Savannah. 4-8: Orph..
Orestion. 7-9.
ESTON and Claire: Orph..
Seattle; Orph.. Portland. 4-9.
HUELER and Wilson: Orph..
Vancouver: Orph.. Seattle.
HITE and Jason: Alhambra.
N.Y.C. May 4-9.
HITENHEAD. Joe: Keith's. In-
dianapolis. May 11-16.
HITE Hussars. Nine: Orph..
OLDEN. M. B.: Orph.. Van-
couver. May 4-9.
LLARD and Bond: Orph..
Harrisburg. Pa.; Grand, Bra-
ve. 4-9.
LLIAMS and Wolfson: Orph..
Keith's. Wash.; Penn. Phila-
delphia.
LLIAMS. Thompson and
Shed's. Toronto.
LEA. Nels: Orph.. B'klyn;
Ellis. Hartford. 4-9: For-
titude. Atlanta. 11-16.
LSON. Doris. Co.: Orph..
Indianapolis: Orph.. Duluth.
LSON. Jack. Co.: Orph..
Montreal.
MTERS. Winona: Victoria.
N.Y.C.; Temple. Detroit. 4-9.
POMAN Pronouns": Keith's.
Columbus; Keith's Louisville;
P.: Keith's. Indianapolis. 11-
16.
OD and Wyde: Grand, Svrage.
Orph.. Britt: Orph.. St. Paul.
ODMAN and Livingston:
Orph.. Oakland. May 4-9.
ODRUFF. Henry. Co.:
Orph.. Salt Lake City.
IGHT and Dietrich: Orph..
Seattle; Orph.. Portland. 4-9.
IGHT. Cecilia: Keith's.
ash. May 11-16.
ONG from the Start":
Orph.. St. Paul: Orph.. Min-
neapolis.
NN. Beiss: Orph.. Vancou-
ver: Orph.. Seattle. 4-9.
NGERS. The Palace.
ngers. Columbia. St. Louis.
N. Charles. Co.: Orph..
Ever. Orph.. Lincoln. 4-9.
PH. STE. Orph.. Bronx City:
Orph.. St. Paul. 4-9.
SIGES. The: Orph.. Dea
lines: Orph.. Duluth. 4-9.
BRELL. Leo. Trio: Bush-
wick. B'klyn. May 4-9.
ELLE. H. M. Co.: Orph..
ackson. 29. 30: Orph.. San
Jose. 1. 3: Orph.. Los An-
geles. 4-9.
A and Root: Mal. Milwan-
aukee; Columbia. St. Louis. 4-9.

Brooklyn, April 26 (Special).—As the culmination of a five weeks' romance, Vivian Reubel, one of Lottie Mayer's diving girls, recently at the Pantages, was married on April 21 to Otto Fries, one of Laaky's Hoboes. The ceremony was performed on a bet by the terms of which Billie Mayer, husband of Lottie Mayer, agreed to pay for the marriage license if the couple got married. Other witnesses at the ceremony were Fots Wilbur, the dancing violinist, and her husband, Joe Wilbur. The party left the following day for Seattle. The bride is twenty-six years old and gives her home as Portland, while the bridegroom is twenty-one and comes from Covington, Ky. They first met in Minneapolis. W. S. McCREA.

MOTION PICTURES

COMMENT AND SUGGESTION

CENSORSHIP is agitating the nations. There is talk of mobilization, a coalition of forces, and a determined attack on the citadels of prudery. The Mutual Film Corporation, defeated in a slight skirmish at Cleveland, is pushing on to Washington, and have bright hopes of a victory at the capital. The censorship question, for months a matter of talk, and The Film Man has done considerable talking himself, is reaching a crisis, and the results of the next engagement seem certain to settle for once and all time whether censorship is "to be or not to be."

Victory in the struggle against censorship is a matter almost essential for the healthy growth of the motion picture, but whether or not the boon of victory is granted, should the efforts of the Mutual Company result in a closer union of the manufacturers and more harmonious organization of the exhibitors, there will be much to be thankful for. The birth of such a spirit of co-operation immediately could do much to aid in combatting the Mrs. Grundys and



A MEETING OF THOSE WHO WILL MAKE THANHOUSER'S "A MILLION DOLLAR MYSTERY." Starting from the Left: James Cruise, Flo La Badia, Sidney Bracy, Lila Chester, Frank Farrington, Marguerite Snow, Harold MacGrath, Lloyd Lonergan, and C. J. Hite.

versal of the present popular phrase. The impossibility of it ever being put into practice is an unexpressed tribute to motion pictures. Tom, Dick, and Harry can read the story in the newspaper and their appetite is only whetted, the desire to see the incidents actually worked out before their eyes is aroused. But if Tom, Dick, or Harry should first see the picture, reading the story later could add nothing to their satisfaction. In view of the fact that it took the newspapers so long to wake up to the advantages of co-operation with the motion picture, it is interesting to note that, though pictures are, surely benefitting greatly by the union, the newspapers are as certainly getting full value and more for the space given.

THE present troubles in Mexico, aside from their somber side, will give the motion picture its greatest opportunity in years. Should the news pictorials surmount the obstacles in the way of getting the pictures, and the still greater difficulties in sending the film back to the United States, the motion picture news

Mr. Grafters, aside from the more obvious gain in offensive strength. There are many holes in our defense that could be plugged, united motion picture interests could maintain a watchful eye on the manufacturer, director, and exhibitor whose recklessness often furnishes the opposition with ammunition. The producer who persists in overstepping the lines of decency, the exhibitor who shows these films, could be gently warned that, though they undoubtedly possess a clear right to free speech, such wanton use of it is merely placing a ten-inch shell in the hands of General Nuisance of the Censorship Brigade.

The possibilities of such harmonious action in matters of purely business concern are also unlimited. Competition that brings health and life will never suffer from harmony on the broader principles. This has been the experience of all other branches of business and industry, it is the certain future of the motion picture, then why not hasten it? The time when the fly-by-night, shoe-string manufacturer can don a mask and costume and appear before the public in the same guise as the reputable producer should be hurried to an end. Co-operative newspaper associations have proven their worth, Printer's Boards of Trade are indispensable to that business, various mercantile lines have profited from unity, even farmers have their associations showing the benefits of harmony.

Why not a Motion Picture Board of Trade?

"SEE the story in the motion picture to-night, and then read it in the newspapers to-morrow." Can any one imagine the likely reception to that re-



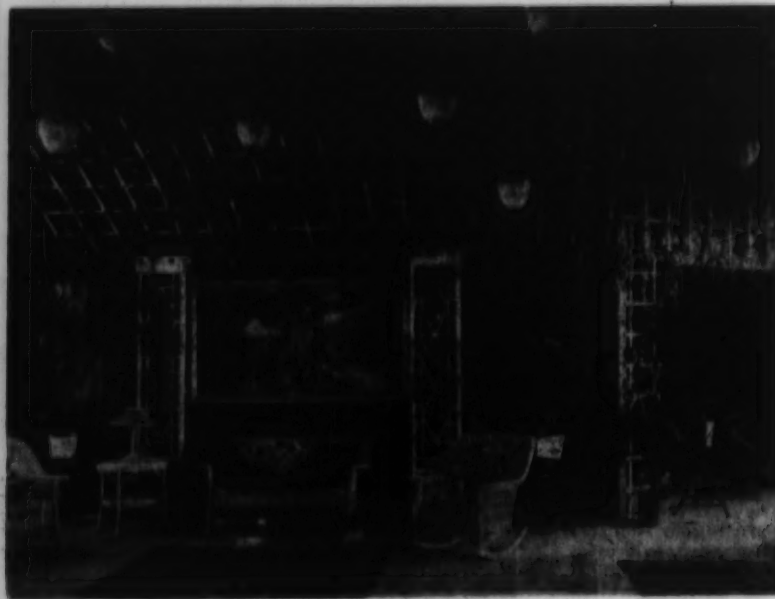
Copyrighted by Selig Polyscope Co.
EUGENIE BESSERER,
Selig Leading Woman.



CHARLOTTE BURTON,
Appearing in "Flying A" Films.



Filming "The Treasure Ship." Director Bob Vignola is Seen with His Hand on Ben Ross's Shoulder. The Others are Alice Hollister and Robert Walker.



The North Wall of the Studio, Giving an Idea of the Decorations at the Opening Celebration.

films will establish themselves more strongly than ever as an ever-present factor. Disregarding the monetary gain, success in giving an eager public timely views of happenings in the republic across the Rio Grande will cap the climax to the past year's wonderful change in the attitude of public opinion towards the motion picture. So here's good luck to the boys at the front with their cameras. **THE FILM MAN.**

VICTORY OVER CENSOR

Chicago Judge Overrides Decision of Funkhouser and Permits Showing of Film

CHICAGO (Special).—Judge Richard B. Tuthill, in the Circuit Court here last week, entered a writ of mandamus directing Chief of Police Gleason to issue a permit for the exhibition of a picture entitled *Madge*, a Modern *Madame X*, which had been banned previously by Mayor Funkhouser.

Attorney James J. Brady, representing the producers of the film, contended that the municipal code of Chicago reposed all discretionary powers in such matters to the superintendent of police, and that such powers could not be delegated to another.

Mr. Brady stated that Chief Gleason had refused to inspect the picture, and that a permit to present it had been refused by Mayor Funkhouser.

The Circuit Court decision is interpreted by the picture men as a liberation from the severe censorship that has resulted in the mutilation of hundreds of films and the entire suppression of others.

Major Funkhouser, they contend, has been acting all this time without authority, the power to issue or refuse permits lying entirely with the chief of police. If any censorship is to obtain, they say, they would prefer that of Chief Gleason to the more rigid censorship of the civilian.

FILM "THE GREYHOUND"

Life-Photo Will Produce Melodrama by Paul Armstrong and Wilson Miner

The world's motion picture rights to *The Greyhound*, the melodrama by Paul Armstrong and Wilson Miner, which enjoyed a long run in both New York and Chicago, have been purchased by the Life Photo Film Corporation.

Miss Proctor Otis, who scored in the legitimate production of the play as *Deep Sea Kitty*, has been engaged by the Life Photo Corporation to appear in her original role before the motion picture camera. Others in the cast are William H. Tooker, Harry Spangler, Philip Hobson, Harry Cowley, and Victor Belmont. Anna Laughlin, Catherine Carter, and Lillian Langdon.

The Life Photo Corporation has secured the picture rights to seven stage successes that have appeared on Broadway during the past five years, and will make one feature release a month.

SELIG WAR PICTURE

Multiple Reel Picture Shows Uncle Sam's Forces Under All Conditions of War

The preparedness of the United States Army is admirably shown in a special Selig feature that will soon be released in either three or four reels. The picture shows the soldiers of every branch, infantry, cavalry, artillery, and the signal corps in all the various occupations of army life. Betting up exercises, making and breaking camp, drills and skirmishes, and cavalry tactics are among the views shown. All lines of the service are shown in action under fire.

These pictures were taken under the auspices of the United States War Department.

OPEN NEW KALEM STUDIO

Housewarming to Members of Film Colony Marks Completion of Jacksonville Studio

JACKSONVILLE (Special).—A housewarming to the members of the Edison and Lubin companies, local city officials, and prominent society folk celebrated the opening of the new indoor Kalem studio here. The studio is on Talleyrand Avenue, adjoining the outdoor studio, which has been used by the Kalem players for the last few years.

The scene of the festivities at the opening presented a strikingly beautiful appearance. Vines and other flora which grow in profusion near the studio were fastened on a white wooden lattice framework and cov-

ered beautifully the walls of the building.

An elaborate dinner was served during the evening at Kalem House, which adjoins the new building. This pretty cottage, the home of most of the Kalem players, was also suitably decorated for the occasion. The studio is sufficiently large to accommodate twelve stages, and will enable the Kalem companies to turn out pictures regardless of the weather.

TO FILM "THE ROSARY"

Selig is to make a pretentious film production of *The Rosary*, the Rowland and Clifford play, from which these producers claim to have made nearly half a million dollars.

ETHEL BARRYMORE FILM

All-Star Paying Record Price for Services of Famous Stage Star

News that Ethel Barrymore had finally consented to appear before the motion picture screen has resulted in deluging the All Star offices with requests for further information concerning the picture debut of the well-known leading woman. The picture company is, however, proceeding slowly with the details for the Ethel Barrymore picture, and is not yet ready to announce the title of the picture in which Miss Barrymore will be seen. It is known that one of Miss Barrymore's best known stage successes will probably be chosen.

Developments last week brought out the fact that Miss Barrymore is receiving what is probably the record price for appearances of any player in one picture. Miss Barrymore is to receive close in the neighborhood of \$15,000 for her appearance in one picture alone.

McRAE IN "FAMOUS" FILM

Star of "Nearly Married" to Appear in Picture Drama of Politics

Bruce McRae, who has recently completed a starring engagement in *Nearly Married*, will soon begin work on a *Famous Players' Company* picture. *The Ring and the Man*, by Cyrus Townsend Brady, has been chosen as the story to mark McRae's debut in motion pictures.

The story of *The Ring and the Man* twines about politics and love, and McRae will be seen in the role of Gormley, who battles against corrupt forces for political reform and for his sweetheart.

Among Bruce McRae's other recent stage triumphs, in addition to *Nearly Married*, are *The Lily and Nobody's Widow*. Through an odd coincidence, as in the cases of James K. Hackett and Cecelia Loftus, previous *Famous Players* stars, Bruce McRae began his stage career with Daniel Frohman, to whose management he now returns for his first appearance in a motion picture drama.

NEW COMEDY SERIES

American Forces Working on a Series of "Heine" Comedies

Announcement is made that the Flying A company, under the direction of Thomas Hackett, has completed the first numbers of a comedy series that gives promise of having every element of popularity. The series will probably be known as the "Heine" stories, and each will be complete in itself. No release dates have yet been chosen, but it is expected that the schedule will be published very soon.

RELEASE "LIGHTNING CONDUCTOR"

The motion picture adaptation of *The Lightning Conductor*, which William Elliott, Dustin Farnum, and Walter Hale traveled ten thousand miles all over Europe to take last Summer, is now to be released to the public. A. H. Sawyer has secured the distributing rights to the picture, which is in seven parts, featuring Dustin Farnum.

A. H. Sawyer, Incorporated, Film Features are also handling several other multiple reel features, including a four-part adaptation of Sir Henry Irving's *The Bells*, *The Queen of the Smugglers*, three parts, and *The Bushranger's Bride*, three parts. State rights are sold on all these features.

MUSIC FOR "THE SPOILERS"

Robert Stronach, the well-known Chicago organist, has furnished a complete musical accompaniment for the Selig production of *The Spoilers*. Mr. Stronach accompanied the picture at Orchestra Hall, Chicago, on the occasion of its first showing.



MAUDE FEALY, Thanhouser Feature Star.

Edwards, N. Y.

Versatility in acting adds greatly to the value of a player's work, and on both the screen and the stage means much to the producer. Maude Fealy, the Thanhouser Feature star, has played a wide range of parts in her career. On the stage Miss Fealy received a varied training, which has shown itself by her work on the screen. The ingenious type is illustrated in the girl's portrait above.

STUDIO GOSSIP



ANNA LUTHER.
Leads in Lubin Pictures.

CAMERAMAN HARRISON, of the Pathe forces at St. Augustine, Fla., secured such a remarkable picture of the recent fire at that city that the Pathe Company has given him a substantial reward. Harrison was rooted out of his slumbers at 2 A. M. by shouts that the hotel was on fire, and only succeeded in escaping with his clothing and camera. The picture appears in Weekly No. 30.

MADAME BLACHE and members of her company at Fort Lee witnessed recently some exhibitions of the sport of bicycle polo by the International team, which has just completed a tour around the world. The sport, which is said to be popular abroad, will be shown in a coming multiple reel Solax staged by James Johnson.

MARIE ELIWA, the Thanhouser Kid, while in New Orleans last week was royally entertained by President Pichtenberg, of the Pichtenberg Amusement Enterprises, which company controls many theaters throughout the South.

CLIFFORD BRUCE is appearing in the leading roles of Pathe pictures made at the St. Augustine studio. Mr. Bruce was with the Selig forces prior to his connection with Pathe.

IN putting on All for Mabel, one of Anita Loos's farces, Edward Dillon, now of the Majestic forces, used up all the gunpowder in Los Angeles. Eddie has been blowing up everybody, including himself, at the Mutual-Reliance and Majestic plant in East Hollywood. He is now hard at work on another Anita Loos's farce-comedy, to be called Nell's Eugenic Wedding, a burlesque on the modern eugenic propaganda.

THE WEST COAST Photoplayers' Baseball League has just been formed out in Los Angeles, and three of the Mutual organizations have organized teams to play the Universal and General Film companies teams. The Reliance, Majestic, and American teams have already gone into practice, and a local firm has put up a big silver cup as a trophy. The Mutual Players are being measured for their uniforms, which are to be resplendent blue ones, with "Mutual Players" across the breasts and the big Mutual movie clock on the backs.

THE VITAGRAPH PLAYERS, headed by Captain Harry Lambert, director, have arrived in Galveston. The party is composed of Naomi Childers, Mrs. Childers, Lillian Herbert, Gladden James, C. M. Haley, and Darwin Karr. Work has commenced on the six military dramas written for the Vitagraph Company by Colonel Jasper Ewing Brady.

THURF JOHNSON, the Vitagraph player and director, will collaborate with Ned Finley in producing 'The Harvest Moon,' the Vitagraph drama in which the American Association of Bankers is interested.

WE ARE INFORMED by letter that Vivian Pates, who has been leading woman with the Lubin and Pathe companies, was married on Feb. 1 to James S. Kirkbride, of Philadelphia.

AND NOW COMES THE FILM OF DISTINCTION!

Distinctive because of its highly dramatic episodes!

Distinctive because of its exciting climaxes!

Distinctive because of its sensational situations!

Distinctive because of its wonderful natural scenery!

Distinctive because of its semi-educational qualities!

Distinctive because of its producers!

Distinctive because of its cast!

WILLIAM ELLIOTT presents

the initial offering of the Hefco Films

DUSTIN FARNUM

In Williamson's Widely Known Novel

"THE LIGHTNING CONDUCTOR"

Seven reels of the most novel feature ever produced, as pictured by

WALTER HALE

During a 3000 mile trip through Southern Europe.

Five Broadway Favorites

DUSTIN FARNUM WILLIAM ELLIOTT WALTER HALE

HELEN BERTRAM ROSINA HENLEY

and a Metropolitan Cast of Distinction

STATE RIGHTS NOW SELLING

Distributed by



1600 Broadway

WITH THE FILM MEN

John Hardin to Eclectic

Here's good luck to John Hardin, who has just announced his connection with Eclectic. "John is one of the best ever," as one of the other trade men said when we heard of the change. John Hardin is one of the oldest men in the film business, and a man who has only changed positions once since he joined the Edison staff some fifteen years ago. Hardin now goes to the Eclectic Film Company as assistant to the general manager.

The Open Market Film Company, with offices at 106 Dearborn Street, Chicago, has just been incorporated to do a general business in features. Thomas F. Hyland, who by the way, is a son of the famous horse owner, is president and J. K. Orvis is secretary of the company. These gentlemen paid a visit to THE MIRROR offices last week.

Samuel Goldfish, executive head of the Lasky Feature Play Company, left Monday for his first trip west of the Rocky Mountains. He will visit the company's studios at Hollywood, Cal., and watch the making of The Virginian and The Only Son.

Jules Bernstein is working overtime these days getting the new Eclectic Exchange at 118 East Twenty-third Street ready for business. I wonder how many people have felt an unwonted agitation of their gray matter over the unusual activities of this company. How many have thought of the significance of their quietly and unostentatiously opening a string of exchanges from one end of the country to the other, spending thousands of dollars in advertising and organizing a staff of picture experts, among them, A. S. Kane, formerly of "G. F.;" Jules Bernstein, one of the best

exchange men in the country; John Hardin, for years one of the Edison staff; W. W. Johnston, all-round advertising expert, and J. K. Berger, of the accounting department. Does this look significant to you?

Some one, forgetting that April 1 had passed, put one over on me last week. The office phone rang and Karpen, of the Eclectic Company, told me that there was a package addressed to me at their offices. I put on all speed and reached Eclectic in record time and was handed a package. It was addressed to me all right. I opened it and found about 80,000 labels bearing the words "Perfectly Pasteurized Milk."

F. J. B.

PROMOTION FOR BERT ADLER

Bert Adler, in charge of publicity for the Thanhouser Company since its inception and for the past year of the Majestic, Princeton, and Apollo publicity and business detail, has a new post. Last week he was created special representative of the Thanhouser Film Corporation and C. J. Hite with a roving commission that will take him to any section of the country where his concern or his chief need him most. The traveling thing will come as a diversion to Adler, who, since the start of the Thanhouser business, has practically never left the office where he prepared every Thanhouser advertisement, news story, poster, and wrote almost all the general business correspondence from the first. In the rearrangement at the Thanhouser offices, Jay Cairns comes in as publicity manager and Ray Johnston as secretary to Mr. Hite.

"MASTER MIND" COMPLETED

The Jesse Lasky Company's production of The Master Mind, with Edmund Brown in the stellar role, is completed and the film is now on its way East. This feature will be released May 11.

BOOKING "THE CHRISTIAN"

The Vitagraph-Lasky's eight-reel production of Hall Caine's The Christian is being booked in New York, Massachusetts, Connecticut and Rhode Island by R. W. Lasky of Worcester, Mass., with New York agent at 110 West Fortieth Street. The picture is meeting with the same success in these States as it has met elsewhere, playing at the high-class theaters to advanced prices.

UNIVERSAL AT THE FRONT

The Universal Film Manufacturing Company has three camera men at the front to take pictures of happenings in Mexico. Joseph Rucker called last week on the American Forces for the Atlantic Coast; Al. Hume left San Diego for the Pacific Coast on the South Dakota, and John Rodford, the Universal's oldest operator, is on the Texas border.

NEW LIFE-PHOTO SUPERINTENDENT

Charles J. Hirsman, who has been with the Reelair Company for the past six years, has been engaged by the Continental Motion Picture Company as superintendent of their laboratories, where the Life Photo productions are made. Mr. Hirsman has considerable experience and a strong reputation in the laboratory end of motion picture work, and is making his touch evident in Life Photo productions.

ASHLEY MILLER'S LATEST OFFERS

Ashley Miller, Edison director, has been on a leave of absence from the studio in the Bronx to attend the Washington opening of his new three-act play, Ambition. He reports an enthusiastic reception of the piece by both press and public and a very prosperous week's business at the Belasco.

FOR PHOTOPLAYWRIGHTS, REAL AND NEAR

By WILLIAM LORD WRIGHT

"When 'Omer smote 'is bloomin' lyre,
He'd heard men sing by land and sea;
An' what he thot he might require
'E went an' took—the same as me!
The market-girls an' fishermen,
The shepherds an' the sailors, too,
They'd heard old songs turn up again,
But kep' 'e quiet—same as you!
They knew 'e stole; 'e knew they
knewed;
They didn't tell or make a fuss,
But winked at 'Omer down the road,
An' he winked back—the same as us!"

Kipling answered as per above to charges of plagiarism and of plot stealing, for there is literally nothing new under the sun. Pope's line: "An honest man's the noblest work of God," is said to have been taken from Plato; Carlyle was very partial to Shakespeare, Horace, and Virgil; Goldsmith flickered a little something now and then; and even Gray's Elegy shows the deadly parallel, if you know where to look for it. Coming down to modern times, we find many points of resemblance in the modern detective of the Sherlock Holmes type, to the analytical detective of Edgar Allan Poe's wonderful stories of crime. Donn Platt wrote the "Bloom is on the Adler and the Tassels on the Corn," and, later Riley wrote, "The Frost is on the Pumpkin and the Fodder's in the Shock." We read the story of "The Surrender of Corn Wallace," by Artemus Ward, revamped into a humorous Western story in a popular magazine, and Charles Reade's "Cloister and the Hearth" has been transformed almost bodily into the plot of a "best seller."

Brander Matthews has written on the subject of plagiarism: "There seems to be nothing that a small mind more eagerly delights in than a detection of the small resemblances which are likely to be discoverable when the works of various authors are rigorously compared; and there are assuredly few things that a large mind regards with more languid interest than the foolish and futile accusations of plagiarism now and again bandied about in the public prints. The man of large mind is more tolerant. The man who finds a new idea deserves the full credit of fresh invention; the second user of this idea may possibly be considered as a plagiarist; the third person to utilize it is only lacking in originality, and the fourth is merely drawing from the common stock."

According to one writer, "Charles Reade did not hesitate to appropriate plots and situations, although the main part of his work was always original, and, as a rule, he improved all he took from others."

It would be hard to find one single author of repute who has not been called to account for unconsciously taking ideas from some source ancient or modern, and even the idea or situation the writer thinks an inspiration may have been utilized previously.

We recall a very recent instance of this very fact. An author had completed a multiple reel comedy which contained what was considered by author, editor, and manufacturer as a very novel climax. This author passed a motion picture theater, and was astounded to see that very situation advertised on the posters. It was almost identical in thought and action. It was probably original with the first author, and it was certainly original with the second author. Yet if it had not been proven that the second script had been in the editorial offices long before the first story was released by another company in film, one author would have been accused of plagiarism.

Every day we receive letters from writers who cry "plagiarism," and shout "plot stealing." Be more tolerant. When you gain in experience you will have discovered that the majority of these charges are unfounded. And another thing: If a writer can seize upon one of our ideas and twist it into a different guise, improve it, and sell it, he is welcome to the fruits of his inventiveness and labor.

Madame Alice Blache, the talented and versatile directress of the Solax Features, recently discussed the "Director—Present and Future," and we think her discussion interesting and instructive. She says: "To the same degree that it is impossible for a painter to tell how he paints his canvases, and the sculptor to explain how he fashions his statues, it is

impossible for a producer of motion pictures to divulge the secret of the making of an artistic photodrama. There is no doubt in the minds of the initiated that inborn something which makes it possible for the artists of the brush and clay to tell their soul's secrets through the medium of color and shape, is the same inherent possession which allows the motion picture director to create a photoplay which, regardless of story value or natural dramatic worth, holds the audience as spellbound as the performance of a master musician. Just as there are thousands of men making a living by playing the piano to every true soloist, there are many men staging photodramas to every director worthy of the name. But the motion picture art is experiencing a rapid change. It seems perfectly safe to say that the days of the inferior photoplay productions are numbered. Already the carefully staged production marked by the hand of true genius is seen occupying the same theater for many consecutive days to the exclusion of dozens of

and Russell E. Smith, Pacific Coast authors of ability and stability.

As the tumult and the shouting dies let us again touch gently upon the burning question of copyright for motion picture play manuscripts. When this Palladium of Liberty and Engine of Industry first announced that a copyright bill was in course of preparation there were gleesome exclamations in the Seats of the Mighty. "It is impossible to draw up such a measure; it will neva, neva be introduced," was the verdict in some quarters, and it was rendered to the accompaniment of side-splitting mirth. Well, Representative Frank B. Willis, of Ohio, drew up the bill. And then Representative Willis introduced the bill. And then opposing authorities sat up and took notice, and read the bill, and, lo and behold, it was good! This bill is skillfully drawn; it stands a mighty good chance of becoming a law; the work of Representative Willis is free of charge. No whoop and hurrah; no fees; no funds—in fact, he has gone right ahead and

of the professional writers, at some time or another, have been moved, or have been invited, to enter this new and novel game of writing for the screen. However, upon hearing prices, they have either died of shock or relieved their feelings by breaking up the furniture. The result is what everybody knows—a limited number of good film stories and a large number of mediocre or very bad screen productions. This is not a personal complaint or wall. At present I am not personally interested. I did not enter the game until I found a manufacturer who was willing to pay my price, and I only remained in it because my increased price was met. I am receiving all that my work is worth, and am surrounded by very pleasant associations. However, all of those engaged in the business should look and work for the improvement which is imperatively demanded by the faction which is getting worse, to include every man, woman, and child. The game must stand or fall, according to the standard maintained, and with an open market approaching, there are surely gloomy days in store for some of the short-sighted."

TO PHOTOPLAYWRIGHTS!

We have discovered since announcing our new Department that the friends and admirers of Mr. William Lord Wright number thousands and that they can be found in every section of this country. We have been overwhelmed with congratulatory messages and they cover a very wide range, coming from well known Editors and Journalists and from the humble beginner in the play-writing field. One secret of Mr. Wright's popularity is his intimate understanding of the trials of the Photoplaywright and his sympathy with the heart-aches and the disappointments of those starting in the field. The Dramatic Mirror wishes to assure the thousands of loyal followers of Mr. Wright that they will be accorded every consideration and courtesy by this publication. Mr. Wright will in the future, as in the past, be pleased to hear from "Photoplay Authors, Real and Near," and will personally reply to mail communications, providing a self-addressed and stamped envelope is enclosed with letter. There will be no charge for this service. We wish every Photoplaywright, whether a beginner or otherwise, to freely consider the Mirror Department as a forum, and Mr. Wright as a personal friend.

photodramas formerly considered good enough to force upon the public at the rate of five or six a day. With the power of selection placed in the hands of the public will come the weeding out of the director, who does not possess the true qualifications for the important position which he has assumed." And in our opinion those directors who persist in filming the unrefined comedy; the suggestive drama, and the stories of the underworld opening in a barroom, and ending in a haze of cigarette smoke, will be among those who are to be included in the weeding out process. The "hot stuff" which they "know the people want" has succeeded in a State censorship which neither the people nor the exhibitors want, and the sooner this class of producers find their level the better for all concerned, including the photoplay author.

When we entered the photoplay writing game a half dozen years ago, there were no "first aides to the injured," but now there are schools, institutes, experts, magazines, and volumes galore, all intended to aid the photoplay author along his devious pathway. The latest in the field is *The Photoplay Scenario*, a monthly magazine published by the Cloud Publishing Company, and edited by Mr. A. W. Thomas. Volume I, No. 1, has reached us, and it is creditable in every way. A. W. Thomas, R. P. Stoddard, A. W. Coldey, A. E. Bishop, Beasie McIntosh, and others contribute helpful articles and a Photoplay Contest for Amateurs only is announced. The new publication is certain to succeed. And not to be outdone in the publishing game a monthly magazine, entitled *The Photoplay Writer*, will be published in London, S. W. Mr. Ernest A. Dench, a well-known photoplay author, is editor, and he promises good material and an attractive photoplay competition. We await a copy of the first issue with expectation, because the venture has been complimented by Marc E. Jones

corded wood, and has nearly completed a symmetrical cord. Mr. Willis has been connected with no organization of any description, and he deserves the appreciation of every photoplay writer in this country who is on the outside looking in. These are the writers deserving of aid; you know. Write Mr. Willis, Washington, D. C., for a copy of this bill, study it carefully, and we think you will agree with us that it is a good bill, and that we have a right to feel thankful to this energetic Congressman for the work he has done, and that we have a right to feel that he deserves the support of everyone in the game. Thus endeth the second chapter.

William E. Wing, successful photoplay author, author of many of the big successes of the past few months, including the Selig "Red Head" comedies, says there are several things in his mind that he is going to pass on, and we wish he would hurry them up, for we know our readers want to hear from Wing early and often. However, he passes on something of interest in the following: "To my mind the writing of photoplays suffers more than any other profession. Elsewhere the writer is one of the highest salaried men. In fiction or in play writing he commands not only good prices, but splendid royalties. In publicity, if he is a good one, he commands an income which outshadows the fat salary roll. But, because unhappy precedent seems to have fixed the pitiful price of \$25 upon a play for the screen, the majority of manufacturers seem to be laboring under the conviction that this is a just and equitable arrangement which must last forever. A few there are who realize there is a future to the game where the battle is to be fought all over again, who are quietly but earnestly preparing for this battle of the survival of the fittest, and are paying the price necessary to secure the services of professional and competent photoplay authors. The latter are comparatively few in number. Most

Mr. Wing is not only a talented writer of photoplays, but he is also a newspaperman of many years' experience, and hence is conversant with cause and effect. Raise the standard is the slogan, and applies not only to the standard of photoplays, but to the standard of prices. Good plots and ideas are beginning to command premiums. Many of the manufacturers are long on technique and very, very short on worthy ideas. There is seemingly a surfeit of "working scripts" and an alarming dearth of "working ideas." The story is the thing, and consequently the novelist and the short story writer who have the material and not the technique, also have the manufacturers' money and the fame, while the technician does the work at \$50 a week. We believe prices will advance with the returning popularity of the one-reel story. Surely the \$25 offer will become passé, when the one-reel picture now so largely demanded by the smaller exhibitors returns to its own. We believe there will be multiple reel theaters and theaters showing only programmes of single-reel playlets, and we believe that the single-reel playlet will hold its own in popularity. Improvement in one-reel stories will be demanded, and with that improvement we think will come improvement in prices.

We are glad to know that our readers are taking an interest in the Vitagraph-Evening Sun Photoplay Contest. We are receiving numerous inquiries as to the authenticity of the contest, and we can recommend the details. The New York Sun is the standard for hundreds of newspapermen throughout this country, just as the Vitagraph Company of America is the standard of excellence for many exhibitors of motion pictures. The combination is difficult to surpass. If any script you submit does not qualify for a prize you are at liberty to withdraw it, if a purchase offer is not satisfactory. The prizes offered have been named in other issues of *The Misanthrope*, but here is an important point to keep in mind: The controlling factor in the liberal award will be the novelty, vitality, and the acting value of the dramatic or comedy idea submitted. Each script must be signed with a *nom de plume* or cipher, and must be accompanied by a sealed envelope, bearing the *nom de plume* or cipher and containing the competitor's name and address. Keep a carbon copy of your script. The contest will be conducted on its merits, and the name and reputation of a writer will count for little. The worth of the story will be what counts. All scripts must be in by May 1, and should be addressed to "Photoplay Contest," *Evening Sun*, New York City, and not to the Vitagraph Company.

Here are some pertinent pointers that are worthy of perusal. We shall publish more semi-occasionally:

Richard V. Spencer, editor New York Motion Picture Company, is overstocked at present for Broncho, Domino, and Kay-Bee. R. H. Nebel, American Film Company, is in market for comedies or light dramas, and he pays the best of prices. Send

(Continued on page 43.)



SCENE FROM "A MILLION BID," VITAGRAPH.
Broadway Star Feature, to Be Released by General Film Company.

INCE A PLAYWRIGHT

Collaborates with Wm. Clifford on Drama for Speaking Stage—
Ramona Langley Injured—Newsy Coast Notes

LOS ANGELES (Special).—Ladies and gentlemen, Mr. C. O. Baumann, of Kessel and Baumann, now presents to your distinguished notice Mr. Alladin, a four-act drama of the present day, fresh from the pens of Thomas H. Ince, founder of famous, Inceville, and William H. Clifford, powerful photoplay writer of the New York Motion Picture Company.

Having thus formally introduced Managing-Director Ince as a sure-fire playwright, and graduating him—for the moment at least—from the film art where his name is all commanding, we will pause a moment to allow a startled constituency to recover its breath and to burst into vociferous applause. As an encore, it may be added that Mr. Alladin will be put on at the Majestic Theater, this city, with a very strong cast of photoplay artists in the roles. There will be about thirty-five persons engaged.

Should this premiere prove a success the Ince-Clifford play will appear on Broadway, New York, in the Fall. The film host and an army of admiring friends are boosting and hoping for a landslide of good fortune for Mr. Ince and the production.

It is reported that Ramona Langley, injured while playing a Nestor comedy at the Universal studio, will be a cripple for life. She has been removed to a sanitarium, where she will receive special attention.

Nothing escapes the press of the twentieth century. Publications on the Pacific Coast are included in this admission. Each week facts entirely unknown, even in the motion picture colony, are dug up by the alert reporters right in the midst of the studios and flung upon the hot press beds for public enlightenment.

The latest includes shrieking, cross-the-page headlines to the effect that Mabel Normand has been receiving a salary of \$1,500 a week for the past two years, and that the lady is real disturbed because Marie Dressler has joined the same company for \$2,500 a week.

Few readers blame the charming Miss Normand for growing peevish. Her total income for the twenty-four months amounts to a mere \$156,000, while, at the end of a similar period, Miss Dressler will accumulate \$291,500 from the same source if she continues to act for the same company and the same salary.

Having seen it in the papers, colony members could not be so impolite as to doubt that the combined salaries of both actresses is \$228,000 a year, leaving all the remainder of the earnings of this subsidiary organization to the officials, stockholders, several directors, and as many large companies of actors and working crews.

It is to doubt nothing since reading film news in the same publication recently to the effect that one leading man receives and answers "an average" of seventy-five love letters daily; that a leading lady never has been outside her home with any male member of the sex, save those of her own family; that an ingenue earning \$35 a week never wears the same shoes twice in pictures and seldom repeats her costumes, to the end that she has forty pairs of boots and more new gowns which she must bestow upon charity to relieve the congestion, and much more of the same "news."

The General Film has taken possession of its new headquarters in a concrete building, No. 823 South Broadway. Modern, handsome, and arranged expertly for the handling of a peculiar business, the quarters are adequate to the pressure for the first time in many months. F. C. Aiken, special representative of the General Film, arranged the new lease, superintended the construction, and now is "bedding down"

the force for its long and successful reign. Since the time Mr. Aiken appeared in Los Angeles, he has been accused of being a "live" one. Absolutely no one can deny it now, for, under his gentle guidance, General Film business has increased rapidly.

The Odyssey of the North is the Jack London story now being filmed by Hobart Bosworth and company, now occupying the Norbig studio, in Edendale, this city. It is an Indian epic of Alaskan life.

George Cooper will return to the Eastern Vitagraph from whence he came about a year ago. George thought the wild and woolly would about fit his restless spirit. He wanted to get where a man could shoot up the town or burn the city hall without attracting undue attention. Now George has decided that the West will have to remain wild without his assistance. All he wants is the bright lights, the smiles from peace-loving people, and a quiet place to recline. He leaves the city hall intact as he goes. If Cooper were not such a goat-gutter these secrets of his innermost soul would have been suppressed.

Charles Murray, who hiked from the Biograph to the Keystone studio recently, warbling a merry tune, is not singing at present. A large bowling alley ball, representing a comedy bomb, came through a window and connected with Murray's head during a scene, laying him out. He retired to the side lines to recuperate when, possibly as an encore, an enthusiastic comedienne made a rapid-fire exit from the next scene, promenading over Charles's eye. The eminent fun-maker says he has made arrangements for a snug berth at the Old Soldiers' Home, which he will need ere many moons.

Eugene Ormonde is business assistant to Edwin August in getting the Edwin August Feature company under way. Mr. August is a very busy person right now. He says that prospects for launching of his plans immediate success are highly satisfactory.

The Mutual League of Baseball is the latest. The Reliance, Majestic, American, and Keystone have entered teams, which will play for a silver cup offered by a local sporting goods house. Fay Tincher, of the Dillon Comedy Company, is sponsor and props for the Mutual nine. C. B. Richardson is the umpire. He was measured for his coffin to-day. The Keystone team has been placed under bond to refrain from hitting below the belt, and other Richard K. Fox rules will be enforced. The league games will occur Sundays. A number of University and minor league players are in the studios interested.

Hetty Gray Baker, photoplay writer for the Bosworth Company, was hostess to a number of other well-known writers Thursday evening. As an entertainer, Miss Baker proved to be right in the foreground. Frank "Spec" Woods, Marc Edmund Jones, and Wallace Clifton took advantage of the occasion to decide definitely the future of motion pictures.

The Bulletin committee, Photoplay Authors' League (P. A. L., please!), is busy and results are looked for soon. Three corking news men are handling that journal of information.

David W. Griffith has a new rest cure. Whenever weary of the strife he turns from, taking scenes and starts a willing phonograph, drinking in the soothing strains until completely restored to health. The phonograph—a tame one—lingers about the studio for this purpose.

The Mutual has secured co-operation of the entire police department for a feature production. Russell E. Smith is preparing the photoplay which will include all branches of the department in the scenes.

W. E. WING.

KALEM FILMS

REGENERATION

A Two-Part Sociological Drama featuring GUY COOMBS and ANNA NILSSON
The drunkard and the woman of the streets start life anew. Unaware of each other's past, they meet and fall in love. The result makes a story of tremendous power.
Released Monday, May 11th Attention Compelling 1, 3 and 4-seconds

A MAN'S SOUL

In Two Parts, featuring J. P. McGOWAN
The awful prairie fire which extends for miles, one of the exciting scenes.
Released Wednesday, May 13th
1, 3 and 4-seconds that draw the eye

A DARTOWN WOODING

Rastus and Sambo's rivalry for Verbena's hand will bring laugh after laugh.

(On the same reel)

THE GIRL AND THE CONDOLIER

Signor Spaghetti wins Theresa Garle, although he almost drowns her father and his rival a' doing it.
Released Friday, May 15th

THE WAR BONNET

Based upon an Indian Legend
The amazing manner in which the war bonnet reveals Kenabec's treachery, will cause your patrons to stare wide-eyed.

Released Sat., May 16th
Special 1 and 3-seconds

Scene from "THE WAR BONNET"

Released through the Special Feature Dept. of the General Film Company

THE BOER WAR—In Five Parts
FRANCIS MARION, THE SWAMP FOX—In Three Parts
THE OTHER HALF OF THE NOTE—In Three Parts
WOLF, OR, THE CONQUEST OF QUEBEC—In Five Parts
THE DEATH SIGN AT HIGH NOON—In Three Parts
A CELEBRATED CASE—In Four Parts

KALEM
COMPANY



235-239 West 23d Street
NEW YORK



BROADWAY

(CONTINUED)

WE have returned from the "Coast" to tell you of more theatres on Broadway and its tributaries using motion pictures exclusively or as a part of their entertainment.

The Herald Square, Broadway and Republic theatres must be added to those previously mentioned as the homes of many musical and dramatic successes now using motion pictures and Power's service.

The use of Power's Cameragraph No. 6A in the projection of high-class pictures has become as much a necessary part of animated picture development as the themes and scenic effects of our best known dramatic and musical producers.

NICHOLAS POWER CO.

Ninety Gold Street New York City



BIOGRAPH FILMS



FOR THE WEEK COMMENCING MAY 4th, 1914

MONDAY

THURSDAY

SATURDAY



THE SAVING PRESENCE

Manhood and Equality a Matter of Heart, not Station



GILLIGAN'S ACCIDENT POLICY

and
MANIACS THREE

Farce Comedies



UNDER THE SKIN

One Woman's Experience Saves Another

BIOGRAPH COMPANY NEW YORK

DON'T WANT CENSOR

Grand Rapids Motion Picture Shows All Right, Is Report to Officials

GRAND RAPIDS (Special).—The Ladies' Literary Club, of this city, recently started a crusade to secure local censorship of all motion picture theaters. At the request of the mayor and council a public hearing of the matter was given before the Board of Police and Fire Commissioners, and it was shown that the sentiment of the city was decidedly against a picture censorship.

Lester Potter, of the Detroit police force, who has charge of the censoring of all picture theaters in that city, declared at the hearing that a thorough investigation had convinced him that there was no need of censorship in Grand Rapids. Reverend J. T. Thomas, president of the local ministers' conference, said that he frequently attended local picture theaters and always took his children with him. "I have found absolutely nothing wrong with them," he said. "Either they are all right or I am all wrong."

DANCE IN CHICAGO

International M. P. Association to Hold Dance at Coliseum, May 14

CHICAGO (Special).—The Illinois branch of the International Motion Picture Association is making extensive preparations for a reception and dance to be held at the Coliseum, Thursday, May 14. At the last meeting of the association an appropriation of \$5,000 was voted to promote the ball.

M. J. Sweeney, Sam Katz, and Harry Hymen compose the committee which has the arrangements in hand. The evening is to be devoted solely to pleasure, and there will be no advertising in the programme. Tickets will be sold through the various theaters.

DONALD CRISP DIRECTING

Donald Crisp, of the Reliance forces, has joined the ranks of the directors. The Reliance player has just completed the producing of 'The Newer Woman,' a comedy from the pen of Russell B. Smith. Dorothy Gish, Robert Harron, and Mr. Crisp himself play the leading roles.

THOMSON TO FAMOUS PLAYERS

Frederick A. Thomson, motion picture producer, formerly with the Vitagraph Company, will soon be producing for the Famous Players Film Company. Director Thomson was the producer of 'The Christian' and many other big features.

ECLECTIC CLEVELAND OFFICE

H. C. Holah is the manager in charge of the Cleveland office of the Eclectic Film Company, which has just been opened. It is located at 623 Prospect Avenue, S. E.

FOUR-REEL ESSANAY

G. M. Anderson to Be Seen in Multiple-Reel Drama of the East and West

G. M. Anderson will be seen in a new role in a four-reel Essanay feature, the 'Good-for-Nothing,' to be released June 2. Mr. Anderson has appeared in nothing but Western productions for the last five years, but in the coming multiple reel drama the scenes are laid in both the East and the West. In fact, so far have precedents been thrown, that G. M. Anderson is even seen in a full dress suit.

Others seen in the cast of this Essanay production are Victor Potel, Lee Willard, Elsa Lorimer, Carl Stockdale, and Evelyn Selbie.

DINE DIRECTOR AYRES

The spirit of harmony in the Flying A company was aptly shown when the members of the company recently gave a dinner to Mr. and Mrs. Ayres at the Arlington Hotel, Santa Barbara. Ayres was formerly leading man of this company, and was succeeded by William Garwood, whose first appearance in a Flying A picture will be in 'Beyond the City,' to be released May 20.

CREDIT WHERE DUE

A slip of the pen in a recent issue of THE MIRROR credited F. Huntley with writing the story of the Selig production, 'While Wife is Away.' This was quite a shock to Edwin Ray Cohn, who really wrote the story, and the shock was doubly strong since the critic thought, and said, it was a pretty good comedy. F. Huntley should have been mentioned as the producer.

FILM "THE ONLY SON"

The Jesse L. Lasky's Feature Play Company has started work on a film presentation of Winchell Smith's drama, 'The Only Son.' Thomas W. Ross will be featured in this photoplay. Production is going on at the Hollywood studios, under the direction of Cecil B. De Mille and Oscar Apfel, and it is expected that 'The Only Son' will be released about June 15.

ATLANTIC COAST COMPANY

The Atlantic Coast Film Manufacturing Company has been organized by a number of prominent local film men. Four and five reel features will be produced, based on the strong material offered by the Atlantic Coast life.

FIELDING OFF TO WAR

Lubin Producer Charts Special Yacht and Will Follow Fleet to Front

GALVESTON (Special).—A one hundred and twenty-five foot ocean-going yacht has been chartered by Romaine Fielding, the Lubin author and producer, to follow in the wake of the United States fleet to Mexico and secure real war views. The yacht is loaded with many thousand feet of raw film, several cameras, and is provisioned for several weeks. With Mr. Fielding will go his full company of players. It being planned to combine dramatic stories with the views of actual fighting that may be secured.

Romaine Fielding was one of the busiest men in Galveston, loading the yacht and making all preparations to get off as soon as the soldiers who have been stationed here received the word to embark.

POWER 6A WITH FLEET

The United States battleship 'New York,' the largest dreadnought in the service, left for Vera Cruz, Mexico, with a full complement of sailors and marines. It is an interesting fact that this ship has purchased a Power's Cameragraph No. 6A motion picture projecting machine, and will use films depicting army and naval life, and also demonstrate military and naval war tactics.

The First Baptist Church, Poughkeepsie, N. Y., last week installed a Power 6A. An article by Arthur J. Lang, of the Nicholas Power Company, on 'Safe Motion Picture Machines,' which appeared in the April 11 issue of 'Scientific American,' has caused considerable favorable comment in motion picture circles.

HERE'S YOUR CHANCE

Florence Hackett, of the Lubin Players, offers a prize of \$10 in gold for the best article of five hundred words arguing that the demands upon a successful film actress are greater in their variety, and are more taxing, than the stage exacts from its players. The sole condition attached to this offer is that the matter be typed and be received by Miss Hackett at the Lubin studio, Twentieth Street and Indiana Avenue, Philadelphia, not later than June 15. In addition to the prize, the winning article will appear in the August number of the 'Motion Picture Story Magazine.'

OPENING CANADIAN STUDIO

The Pan-American Film Company has shipped to Arthur J. Aylesworth, Edmonton, Canada, two Prestwich cameras, one Williamson printer, and an entire equipment for studio and dark room, together with fifty thousand feet of raw film stock. This is the beginning of activities in connection with the Rocky Mountain studio, to be established at Edmonton, Canada, for the purpose of making multiple reel features in that unused territory.



WITH THE EDISON PLAYERS IN BERMUDA

In the Foreground, George Lessey, May Abbey, John Sturgeon, Ben Wilson, William Bechtel, and Mrs. Bechtel.

E. W. LYNCH PRESENTS

For immediate bookings on sharing plan or rental

The Most Stupendous Achievement in Motion Photography

The VITAGRAPH-LIEBLER Production

Hall
Caine's
Novel"The Christian" Viola Allen's
Greatest Triumph
for 8 Seasons

EIGHT EXTRAORDINARILY BEAUTIFUL REELS

NOW BEING BOOKED BY THE HIGHEST CLASS THEATRES

WRITE US WITHOUT DELAY

E. W. LYNCH

Controlling exclusive rights for NEW YORK STATE, MASSACHUSETTS,
CONNECTICUT and RHODE ISLAND.

531-532 Slater Bldg., WORCESTER, MASS.

NEW YORK OFFICE, World's Tower Bldg., 110 W. 40th St.

NEW PHOTOPLAY THEATERS

The municipal authorities of Salt Lake, Utah, have entered into a contract with E. B. Phippen, by which the latter will run an open air motion picture theater at Lincoln Park this Summer. Mr. Phippen will be allowed to operate the theater for a term of three years, and the city will receive 25 per cent. of the gross receipts. At the end of the three-year period the improvements will become the property of the city.

The Broadway Theater, Springfield, Mass., which has been running all season as a stock house, is now devoted to motion pictures and vaudeville.

Two new photoplay theaters are planned for Portland, Ore. A motion picture theater is embodied in the plans of a three-story hotel to be erected this Summer on the southeast corner of Fifth and Burnside Streets. The theater will be 40 by 100 feet, with a seating capacity of 550. The entire structure will be of reinforced concrete, fireproof, and will cost \$50,000. A. C. Ruby will be the owner.

Joseph Clossett has signed the lease for the other new Portland house to be erected

this Summer. It will be on the southeast corner of First and Main Streets. The theater will have a seating capacity of 750, and will cost \$20,000. The Arcade Theater, Broadway and Sixth Street, Portland, is closed for remodeling. The People's Amusement Company, whose lease on the property expired April 1, have failed to renew. The improvements will be completed within one month at a cost of about \$10,000.

The Maurice Costello Theater, located at 23 Fort Washington Avenue, Manhattan, New York city, will be opened early in May. The theater will seat eight hundred.

The Stanley Theater, Philadelphia's newest motion picture house, opened its doors on Monday. The theater is located on Market Street, west of Sixteenth, and has a seating capacity of 1,700. The house is owned by the Stanley Amusement Company, of which Jules Mastbaum is president. An orchestra of twenty-five members and an organ costing \$15,000 are features of the new house.

HOME FOR REEL FELLOWS

Chicago Organization Planning Establishment of Permanent Headquarters—Many New Members

CHICAGO (Special).—The selection of a permanent home for the Reel Fellows will probably be the next important announcement from that recently formed organization of Chicago film men. The growth of the membership list makes this move essential, and at the last meeting of the club held at the Fort Dearborn Hotel the question of ways and means for securing the permanent headquarters was thoroughly discussed.

A committee consisting of Harold Vought, Allen Haase, Wallace Beery, Walter Early, and Tom Quill was appointed to consider the different suggestions received. Among the suggestions made were the holding of a ball, or of a benefit theatrical, where the big films of the day would be burlesqued.

Twenty-four applications for membership were received and accepted at the last meeting. It is expected that when the century mark is reached the initiation fee will be raised. The new members admitted at the last meeting are:

William Shaw Bastar, Abo Feature Film Company; A. L. Haase, Electricity

Magazine Corporation; Edwin H. Hibben, Saturday Evening Telegraph; Wallace F. Beery, Essanay; Eddie Redway, the Essanay Film Manufacturing Company; Samuel E. Kinkead, George Kleine; Cullen Holmes Terrell, George Kleine; Homer C. Conde, motion picture business; Morton L. Vance, Vance Manufacturing Company; Albert V. Stels, Essanay Film Manufacturing Company; Fred H. Wagner, Essanay Film Company; William M. Young, Essanay Film Manufacturing Company; Edward S. Gaylor, Jr., the Morgan Lithographic Company; George Berg, Kleine Optical Company; G. E. Still, Photoplay Magazine; Charles A. Siebath, Bell and Howell Company; Frank S. Phelps, George Kleine; Joseph A. Roach, Rex, Pathe, Universal, and Essanay Film companies; Richard C. Traversa, Essanay Film Manufacturing Company; Harvey E. Gausman, Essanay Film Manufacturing Company; Rapley Holmes, Essanay Film Manufacturing; E. L. Hickey, Barnes, Crosby and Company; Merle E. Smith, George Kleine; Harry McHae Webster, Essanay Company.

PHILIPPINES FILM ON TOUR

Three copies of the Pan-American Company picture, Native Life in the Philippines, are now on tour, playing last week at the Majestic Theater, Los Angeles; the Broadway Theater, Denver, and the Broadway Theater, Detroit. These three copies are booked solid up till June on percentage. Six more films will be sent out within the next few weeks. This picture will be released to exhibitors on a rental basis after May 15.

COMING "AMERICAN" SURPRISE

CHICAGO (Special).—The publicity department of the American Film Manufacturing Company is preparing a surprise. Much activity is evinced, but no other information forthcoming than "wait and see." The title of the subject or series of subjects, release dates, and nature of production are shrouded in mystery. Evidently it must be something worth while. Whether Flying A or Beauty is not yet known.

Kindly mention DRAMATIC MIRROR when you write advertisers.

WARNER'S FEATURES, Inc., Have the Honor to Present

MARION
LEONARDThe Most
Distinguished
Photoplay Dramatic
Actress inTHE AWAKENING
OF DONNA ISOLLAA Tense and
Thrilling
Three-Part
FeatureWritten and
Produced byStanner E.V.
Taylor

Emmett Campbell Hall

PHOTOPLAYWRIGHT—Lubin Co.

CURRENT RELEASES, BEHIND THE FOOTLIGHTS—3 Parts. WILL BLOOD TELL? IN THE NORTHLAND—3 Parts
COMING: PRISONERS OF CONSCIENCE—Multiple Reel Feature.

LOUISE HUFF

LEADS
Direction of EDGAR JONES
LUBIN FILMS

EDGAR JONES

DIRECTOR-LEADS
LUBIN FILMS

Release: LOVE'S LONG LANE—2 Parts—May 26, 1914

FEATURE FILMS OF THE WEEK

"Perils of Pauline" Continue Perilous—Edison's "Song of Solomon" Good Comedy—"The Strike" Strong Drama—Gaumont's "Staircase of Death"—"The Stiletto"

"THE PERILS OF PAULINE"

Third Episode in the Series Produced by the Pathe Company. Released by the Electric Company April 20. Scenario by Charles W. Goddard.

Pauline Pearl White
Harry Marvin Crane Wilbur
Owen Paul Panzer
Hicks Francis Carlisle
The Pirate Donald Mackenzie

"What was the old man's warning?" is the question presented in the third installment of the adventures of the daring Pauline. We find her in comparative security after the thrills of preceding chapters and leave her almost at the mercy of the scheming secretary, Owen, his nefarious accomplices, Hicks, and the blood and thunder pirate in their employ. Her one protector is the ever faithful Marvin, who, disguised as an old man, utters the warning, whatever it may be.

This time we get a taste of the sea in the palm days of pirates. Among other things we see a mere slip of a lad kill, single handed, the entire crew of the *Nancy Lee*, thereby gaining for himself a cargo of gold. But the ship is wrecked and the gold buried on a desert island, awaiting the spades of modern treasure hunters. Owen and Hicks think the desert island a likely place to get rid of Pauline, and after the one-eyed, toothless pirate has infamed the girl's mind with tales of his bloodthirsty deeds, the party sails to recover the gold. Marvin is on board, too, though they don't know it.

Much of the exciting action in this episode transpires on an ocean liner. Marvin wants to learn the nature of the scheme in which Pauline is being entangled, so he places a dictograph in the stateroom of the plotters. The result of what he hears is shown in a remarkably effective bit of melodrama. Owen and Hicks secure from among the steerage passengers a desperado willing to put the annoying old man (Marvin) out of the way, and to that end he is lowered down the side of the vessel on a rope, until he reaches the porthole of his victim's stateroom. He peppers with bullets the figure seated in the chair; then a hand slips out to cut the rope that holds him and a few seconds later there is the splash of a body in the water many feet below. Of course, the figure in the chair was only a dummy, for Marvin had heard the plot and acted accordingly.

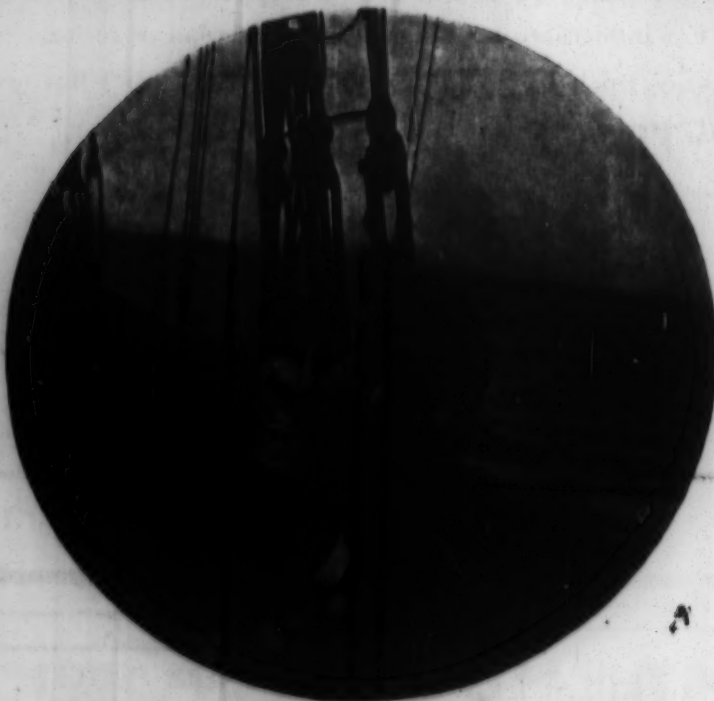
As in previous releases of this series, the photography and staging of the scenes are excellent. The story is very much alive and creates the suspense indispensable to a good tale of adventure. In the matter of acting, Donald Mackenzie attracts first attention by his creation of the pirate. His make-up is capital and he misses no point that may emphasize picturesque savagery. Crane Wilbur disguises himself effectively to indicate an old man and Pearl White is an attractive heroine. The production in its entirety has the finish only attainable through expert direction.

"THE SONG OF SOLOMON"

Two-Reel Edison Comedy-Drama. Written and Directed by Ashley Miller. Released May 8.

Solomon Edward Bouldon
Mr. Best William Reichtel
Trixie Sally Crute
Her Maid Elizabeth Miller
Gallagher Edward O'Connor
The Pawnbroker Harry Ertine

The fight of a composer to get a hearing for his pet song has its pathetic as well as its humorous side. Ashley Miller recognized both, and in consequence produced a delightfully natural picture, with the song publishing business for a background and the characters it breeds for the human figures. That they seem so very human is partly due to the plausible story Mr. Miller gave himself to direct and partly to the skill of actors who appear true to type.



THREE-REEL MELIES FEATURE, "THE CURSE OF GREED."

To Be Released on General Film Features Programme.

Probably no previous photoplay has treated this particular phase of New York life so convincingly.

A note of truth is struck right at the start by placing the publishing of popular songs in the hands of Hebrews, whose offices are dens of discordant activity. Solomon has a regular job turning out ragtime and sentimental ballads, until his song of songs is rejected and he tells his employer what he thinks of such bull-headed stupidity. When Solomon is allowed to say good-bye to his weekly salary, he has the song, a few old clothes, and that is about all.

But with sublime faith in the worth of his creation, the young composer starts to battle for a fair hearing, and as each plan fails, his supply of personal property negotiable at a pawnbroker's grows less. There is a fund of intimate detail in the account of the difficulties of Solomon, who has the resource and tenacity of his race. He is determined that Trixie, a vaudeville favorite, shall hear his music, but Trixie won't even spare the time to talk to an unknown composer. Exerting an ingenuity that approached genius, Solomon gets his wish and, of course, his reputation is made.

The film is always interesting, as well as singularly consistent in development. Mr. Bouldon, as Solomon, shows all sides of a character whose prototype might readily be found in life. Miss Crute displays the many airs and graces of a stage favorite, and other parts are appropriately cast.

"THE STRIKE"

Two-Reel Thanhouser Drama Aiming to Show the Need for Arbitration in Labor Troubles.

A photoplay dealing with a vital social problem deserves commendation. When it

is a drama rather than a preachment, so much the better. Whatever the shortcomings of this production as a depiction of actual facts, it never commits the sin of dullness. It is sensational and melodramatic, and well devised to show the horrors of a strike that brings disaster to all concerned—the capitalist as well as the honest laborer and the agitator. There are exaggerations in the picture, but they are exaggerations based on facts; for the argument that strikes mean an unnecessary waste of life and property is unquestionably sound.

The one error seems to be the placing of labor unions in a too unfavorable light, even granting the dangerous character of professional agitators such as Black, the trouble-maker in this story. We are shown the worst elements of organized labor, and none of the better; whereas capital is the virtuous, innocent party, save for a persistent obstinacy in refusing to compromise. Black enters the contented village of Peacedale, and by fair means and foul proceeds to unionize the employees at the Trask factory. Price, a young mechanic, falls an easy prey to the organizer; but McLaren, an older man with a level head, stays outside the fold, and, as it happens, McLaren's daughter, Mary, is Price's sweetheart. When an incompetent workman is discharged, a strike is declared, and soon the community of Peacedale is beset by poverty, rather graphically depicted in a number of pathetic scenes.

Price is on one side, McLaren on the other, as matters go from bad to worse, and Black plans to dynamite the factory. Mary is wounded by a stray bullet, Price is assaulted when he refuses to countenance the destructive methods of the union, and on every hand is misery and despair. Fi-

nally the factory is blown up; Trask declares that, rather than rebuild it and continue to deal with unreasonable men, he will retire from business, and the film closes with the unpleasant spectacle of poor people out of work.

Staging is satisfactory throughout, and the actors are successful in suggesting the contrasting types found in a factory town. Muriel Osterich is particularly winning in her portrayal of Mary. Photography is clear.

"THE STAIRCASE OF DEATH"

Three-Part Feature Photodrama Produced by the Gaumont Company. Released April 25.

Adapted from the novel, "Whatsoever a Man Soweth," this detective drama shows the signs at once of a careful play full of unusual situations, and continues throughout as a drama of unusual strength. The plot is intricate and of deep design. From every angle of plot construction it is of excellent design, except that it does not appear why it was necessary to kill the collector of art treasures. For a country that is as averse to showing crime as is the case here, we are surprised that this was shown. However, when they do show it, they show crime in such an ingenious manner that it defies imitation and excites the deepest admiration for its clever conception. The play starts well in the store where the woman is accused of shoplifting. The designing adventurer conceals some lace in the muff of the heiress and then informs the proprietor of the store. Later he wins his way to her good will by persuading the store proprietor to allow the girl to go. She introduces him to her uncle. She meets him secretly and falls in love with him, writing him compromising letters. Through her he meets an art collector, whom he entices to his apartments and then springs his trap, the revolving stairs, so that the collector is precipitated onto the pavement below and later found drowned in the river. The girl is alarmed by the death and suspicious. Using the letters of the girl the man now blackmails the girl first into giving him money and then into opening the safe of her uncle. The uncle puts a detective on the trail and the latter, suspecting the complicity of the girl, watches her and follows her to the rooms of the adventurer, whom he discovers is wanted by the police. However, the adventurer manages to spill him onto the flagging below by means of the revolving stairs. The detective, knowing that the adventurer will try to do away with him, lays a trap and captures the schemer. He does not tell the uncle of the complicity of the girl, while the adventurer is sent to the prison he deserves.

"THE STILETTO"

Two-Reel Reliance Drama Written by Frank E. Woods. Released April 18.

John Hampton Courtenay Foote
Angela Donald Crisp
Hattie Dark Cloud

When it is considered that one actor occupies the stage alone, during the entire last reel of this drama, and that he creates and maintains a suspense unusual in any photoplay, it is easy to guess that the construction of the scenario and the acting are out of the ordinary. The arrangement of this story might be studied with profit by writers who are struggling to master the elusive "punch." Perhaps this last reel is not in a class by itself, but it is safe to say those resembling it are rare. As a novelty, it would be only interesting; as a novelty that is also excellent melodrama, it becomes somewhat important.

By saving a farmer from Angelene, the head of a vendetta, Hampton has placed himself on the death roll. He is followed from the mountains to his city home, and repeated attempts are made to end his life.



"Mongrel and Master," Three-Reel Essanay, Released May 14.



"The Royal Box," Selig, Three Reels.



"The Gamblers," Lubin, Five Reels; Lillie Leslie and Ethel Clayton in the Foreground.

THREE COMING FEATURES ON THE GENERAL FILM FEATURE MASTERPIECE PROGRAMME.

He is shot at, an effort to crush him under a large rock as he passes along a lonely road is almost successful, but each time fortune favors him, and presently there is a lull in the activities of the vendetta.

It is night, and Hampton is alone in the library of his home. Angelino has stolen into the house and remains hidden behind heavy curtains. The audience knows that he is there. It sees a hand holding a stiletto creep out as the unsuspecting man moves within the danger zone. Still unaware that his life is threatened, he makes a lucky step beyond the reach of the menacing arm. Then he discovers the presence of the intruder, but plans to hide his knowledge until, undetected, he can secure a revolver that lies in a drawer at the other end of the room. Finally he gets the revolver, and, seated in a chair facing the curtains, pretends to read. An unexpected shot and the hand grasping the stiletto protrudes limply from under the plush draperies. During this scene we have fleeting glimpses of the man's head and the threatening stiletto, but no more. They supply the constant suggestion of danger, and Mr. Foote does the rest. It is a fine piece of acting in a very cleverly arranged scene.

The first reel is interesting, though less unusual, and at all times photography is clear.

"THE SECRET FORMULA"

Two-Part Feature Photoplay Produced Under the Direction of Carlisle Blackwell for the Kalem Company. Released April 20.

Williams, manufacturer Chance Ward
His Wife Adelaide Wise
Alice, their daughter Neva Gerber
Fred Farnham Carlisle Blackwell
Dentist, social light R. C. Hadley

There is something of "The Man on the Box" conception about this two-reel drama, but there is a great deal of other material also. It starts off with wonderful rapidity and plenty of interest, but seems to lose vitality at some point or other and fails to excel in any one department of picturing except that of photography, which is above criticism. While there is nothing seriously at fault with the plot, so far as the intricacies of it are concerned, it follows as closely in the prescribed path of two-reel dramatic requirements that it seems colorless and at times inert. There were no unusual features except the scenes where Blackwell climbs the sides of the apartment building to get the stolen formulas; but these scenes were somewhat unexciting.

To test the boy's mettle, when requested by his dying father, an old friend, to give the boy a position, the manufacturer offers him a temporary place as family chauffeur until something better turned up. Good looking and well spoken, the boy and the daughter are soon in love and secretly married. The enemies of the father are trying to acquire a secret formula which will give him the control of his field of manufacture. For this they employ a man who frequents the best society. He worms his way into the confidence of the family and manages to steal the formula. The boy is accused and leaves. He follows the other man and steals the formula away from him without his knowledge. The man in the meantime goes to the father and promises him the formula back for the hand of his daughter. Torn between conflicting emotions, the father receives word from the boy that everything is all right, so that when the man calls again he is led away under arrest while the marriage is blessed by the parents.

"THE DEATH WARRANT"

Two-Reel Lubin Drama. Written by W. M. Ritchey, and Directed by Leon D. Kent. Released April 23.

Joseph Baxter George Routh
Helen Baxter Helen Whitman
Franklin Cross M. Mayo
George Cross W. W. Campbell

These two reels are made surprisingly interesting, in view of the rather scant plot material at hand. All but one point of the story is settled before the first reel is half run, and thereafter suspense is maintained by making a man's life depend upon the word of a bitter enemy. It is a long struggle in which conscience finally wins.

The opening, in which two wealthy men are deadly foes, while their children are sweethearts, is not very auspicious. The same situation is found so frequently in pictures and so seldom in life. Cross, senior, flies into a towering rage when his son declares that he is going to marry Helen Baxter. There is a quarrel, with Joseph Baxter, looking through a window, as the only witness. Just as father and son are on the verge of blows, the elderly man falls dead from heart disease, and circumstantial evidence points to the son as a patricide, for he is found with a club in his hand. Baxter alone can prove his innocence, but hatred is so unreasonably strong that rather than have the young man for a son-in-law, he is ready to send him to the electric chair.

We are shown the trial and the persistent fight Helen makes to save her sweetheart, but to no avail. Then, while Cross languishes in a death cell, Baxter begins to suffer twinges of conscience. The little incidents leading to a change of heart are carefully brought out, as is the suspense of the final scenes, in which Cross is seated in the electric chair and the executioner has his hand on the switch before Baxter tells the Governor that the condemned man is innocent. There are a few violations of legal procedure, but they need not detract from the interest of the picture. Acting is uniformly efficient and

there is no fault to find with either settings or photography.

"HE NEVER KNEW"

Two-Part Special Feature Produced by the Vitagraph Company Under the Direction of Ralph Ince. Scenario by Beaulieu Boniel, and Pictorialization by Marguerite Bertsch. Released April 14.

Madame Hecce (Grace) Anita Stewart
Earle Castro James Morrison
Mrs. Castro Rose Tapley
Mrs. Perrin Julia Swayne Gordon

At the time that this film was reviewed, on the day of its release, all the women cried freely. Even the men made an unnecessary amount of noise as they tried to throw off the lump in their throats. We cannot well imagine a stronger theme than this. It is of the situations that grip the attention close to the screen as with an iron vise of attraction. No doubt the possibility has been used for centuries. In pictures, we have only recently had a brother falling in love with his sister; but this goes it one stronger. The son falls in love with his mother. Of course, he does not know it, and the play proceeds upon its way with a wonderful grip upon the heart. So far so good for the authors. Handling the characters was a trio composed of Anita Stewart, James Morrison, and Julia Swayne Gordon. They were superb. In sustained scenes ample opportunity was given for acting that on the legitimate stage would have been interrupted time and again with bursts of applause. The scene between the mother and her son, in Paris, was a marvelous histrionic triumph. Ralph Ince, in the vernacular, has "put over" another masterpiece of the screen. By careful selection so as to make every scene count for the most; by scrutinizing the last bit of detail of the play and every scene; by suggestions affecting the complete pictures of the actors and actresses, and by sufficient if not sumptuous settings and a clear light he has done his share—and the major share—toward its final success.

Unable to support her baby, the mother leaves it at an orphan asylum with the understanding that she is never to see it again. Mrs. Castro adopts it, and the mother goes on the stage and an interval of twenty years elapses. The mother is by now the sensation of Paris; a sprightly actress whose age does not show. Her son is a young man whom his foster mother wishes to marry to a certain young girl. The young man wishes to see something of life, and wins the consent of his mother that before marrying he may take a trip to Paris. Introduced by a mutual friend, he speedily falls madly in love with his real mother; and she, strangely, is moved by his personality. However, she refuses to marry him, saying that she is too old for him, and that he must obtain the consent of his "mother." Neither one knows that she is not his rightful mother. The foster mother comes to Paris and begs the mother not to marry the young man, saying: "Suppose you had an only son; would not you want to do the best for him?" At that the mother promises to give him up. Back in America, heartbroken, the mother begs the superintendent of the asylum for a single glimpse of her son. This he obtains permission from the foster mother to grant. The mother is taken into the hall and allowed to take one look at her son, whom the foster mother engages in conversation, trying to make him smile. One look and the mother faints. Her fall is heard in the next room, and the son rushes in and picks up the woman he loves. She recovers partly from the shock, long enough to murmur, "My boy—my boy!" and then she passes quietly away—and he never knew.

"THE MYSTERY OF WHISPERING CREEK"

Two-Reel Feature Photoplay Produced by the Bison-Universal Company Under the Direction of Allan Dwan from the Script by Lon Chaney. Released May 2.

The Girl Pauline Bush
The Granger Lon Chaney
The Stranger Murdoch McQuarrie
The Kid George Cooper

There is enough of the unusual in the way this two-reel tragedy of the days of '49 is handled to arouse the soporific attention of the audience used to the same nature of releases. It seems hard, however, to tell just what the director intended. He steps off, and, as it were, gives a panorama of events without the drudgery of details. Also, the camera has made a number of very pretty photos out of the succession of scenes; but this carries with it the penalty of posing too much before the camera. The features that save the picture are the progress of two love stories and one abduction, and the ever-spectacular, if not exciting, leap over the cliff. To get his effects, the director has caused his actors to worm their way through holes in tree trunks, the panners of gold to chase each other around with bullets.

The young couple are in love (they are both kids), and their love affair seems to be separate from the other part of the plot. The girl is abducted by the Mexican, and that is all that is seen of her. Her lover is killed by the Mexican. The latter, meanwhile, is satisfying his grudge against another man who is in love with another girl. The latter and her lover are embracing when the Mexican prepares to fire from the hillside. Further up the hill is a stranger, who was befriended by the man who is embracing the girl. To repay the man, the stranger leaps over the cliff and falls on the Mexican, killing them both.

EDISON

**THE END OF THE UMBRELLA

The most sensational of all the "Dolly" films thus far released. In a hand-to-hand struggle with a half-wit who has blown up the aqueduct, Dolly upsets a table containing some of his bombs. The explosion wrecks the room, kills the man and knocks Dolly unconscious. But she gets the scoop.

Released Saturday, May 9th



COMING TWO REEL FEATURES

***FREDERICK THE GREAT

The drama of his life. Friday, May 1st

***THE SONG OF SOLOMON

Comedy-Drama. Friday, May 8th

COMING SINGLE REELS

**HER GRANDMOTHER'S WEDDING DRESS

Drama. Saturday, May 2nd

*THE LUCKY VEST

Comedy. Wednesday, May 6th

*A WEEK-END AT HAPPYHURST

Comedy. Monday, May 4th

*MARTHA'S REBELLION

Comedy. Monday, May 11th

**THE DOUBLE CROSS

Third "Man Who Disappeared" story. Tuesday, May 5th

*AN ALASKAN INTERLUDE

Drama. Tuesday, May 12th

ANDY PLAYS CUPID

Sixth "Andy" story. Wednesday, May 13th

*One Sheet.

**One and Three Sheets.

***One, three and six sheet posters by the Morgan Lithograph Co.

Thomas A. Edison.
Makers of the Edison Kinetoscope, Model "D."

THOMAS A. EDISON, Inc.

267 Lakeside Avenue

Orange, N. J.

The Big U on the Firing Line!!!

When the first gun was fired at Vera Cruz, arrangements were made with the United States Government by the Universal Film Manufacturing Company to send to

THE SEAT OF WAR IN MEXICO

Three of Its Most Expert Cameramen.

One is on His Way to Vera Cruz on the S. S. Morro Castle.

The Second Goes From San Diego on the U. S. S. South Dakota.

The Third Enters Chihuahua with the U. S. Army by way of El Paso.

This Trio of Intrepid Young Men Will Risk Their Lives to Get the Actual Scenes of the Great Struggle Now Being Waged in the Interest of Humanity. These Will be Shown in All of Their Graphic Realism Every Wednesday as a Feature of the

"ANIMATED WEEKLY"

Demand It From Your Exchange!



Universal Film Manufacturing Company

Carl Laemmle, President

Broadway at 48th Street, New York City

"The largest film manufacturing concern in the universe."

ADELE LANE
SELIG CO.

PACIFIC COAST STUDIO

LLOYD B. CARLETON COMPANY

LUBIN MFG. CO. PHILA., PA.

Lloyd B. Carleton
DIRECTOR

ORMI HAWLEY
LEADS

EDWARD J. FEIL
LEADS

ELEANOR BARRY
CHARACTER LEADS

RICHARD MORRIS
HEAVIES

ARTHUR S. CLIFTON
ASSISTANT DIRECTOR

JAMES J. HUMPHREY
CHARACTERS

COMING RELEASES:

A LEAF FROM THE PAST—Two Parts
STRENGTH OF FAMILY TIES—Two Parts
THE KLONDIKE BUBBLES—Two Parts

TAKE A TIP



Take a Gaumont

It is the "Safety First" film.
Next great draw is the
"Staircase of Death"

Full of Sensation.
Positively Gripping All Through.
Shipping date April 16.
EVERY SORT OF PUBLICITY.
BOTH FOR EXCHANGE & EXHIBITOR

Gaumont Co.

110 West 40th St., N. Y.

GAUMONT

JOSEPH W. SMILEY'S
LUBIN CO.

LUBIN STUDIO LUBINVILLE

Joseph W. Smiley

DIRECTOR-LEADS

Justina Huff

LEADS

Clarence Jay Elmer

JUVENILE LEADS

John H. Smiley

CHARACTER LEADS

Geo. S. Bliss

CHARACTERS

CURRENT RELEASES:
THE WALLFLOWER
THE TRUNK MYSTERY—2 Parts

RELEASED MAY 11th

5 Part Film Classic

Edmund Breese

in

"The Master Mind"

Jesse L. Lasky Feature Play Co.
Long Acre Theatre N. Y. C.

EDNA PAYNE

INGENUE LEADS

Western Kalam Co. Tucson, Ariz.

CHARLES M. SEAY

Editor Director Current Release
Quarantined—April 13; The Adventure of the
Stolen Shipper—April 20.

FEATURE FILMS

"NEPTUNE'S DAUGHTER"

Seven-Real Motion Picture Featuring Annette Kellermann. Produced by the Universal Company Under the Direction of Herbert Brenon from the Story by Captain Leslie T. Fawcett.

Neptune's Daughter Annette Kellermann
Old Man of the Sea Edward Grogan
Neptune, King of the Sea William Walsh
King William William B. Shay
Duke Boris Edmund Mortimer
Count Rudolph Lewis Hooper
The Jailor Herbert Brenon
Princess Olga Leah Baird
The Sea Witch Mrs. Allen Walker
The Jailor's Mother Millie Lister
Angela, Annette's sister Katherine Lee

Neptune's Daughter is something new in photoplays, and a newcomer that is welcome. What the Hippodrome is to the patron of the speaking stage, this class of photoplays is to the motion picture, and to Neptune's Daughter must be given the credit for bringing the type from the experimental period to that of achievement. The producer takes us from the rush and roar of Broadway to the peaceful picturesqueness of the Land of Make-Believe, and for two hours we wander from one beautiful scene to another, while the creature of this mystic land unfolds a tale that might well have come from the pages of Hans Christian Andersen.

Now we come to Annette Kellermann, where we should probably have started, were not the purely photoplay considerations uppermost in our minds. In Neptune's Daughter, Annette Kellermann dives, swims, dances, and fences, and, as if this were not enough, Miss Kellermann for the first time in her career really acts. While her acting will probably not bring the fringe of envy to any of the recognized screen stars, it suffices to shame any who come to second, and is at all times adequate. As for the swimming, etc., Miss Kellermann never appeared half so much in the narrow confines of a stage as she does in the natural setting of Bermuda.

The story is an apt conception for the purposes desired. It treats of the kingdom of the mortal King William, bordering on the sea ruled over by the immortal Neptune. The latter's daughter, Annette, swears revenge on the mortals for the death of her child sister, Angela, and secures a spell by which she is changed into a mortal. She has a series of adventures which finally wind up by her falling in love with the King. When she awakens to this love she returns to the mermaid state, fearing that she will not be true to her people. She later becomes a mortal again for a brief visit to William, and on this occasion she saves him from the hands of the conspirators, Olga and Boris. When she seeks to return to the water, she finds that the spell has been destroyed, she is doomed to remain a mortal; but as the picture ends with her as William's Queen, we imagine her fate is not so bad after all. This is the tale in brief, though it gives little idea of the wealth of incident in the film.

Being in the Land of Make-Believe, we can perhaps forgive the producer a few incongruities in the costuming of the extras, while we bestow praise for the manner in which he has preserved on the whole the atmosphere of mixed reality and unreality. The photography, credited to Andre Barletier, is good, and in spots admirable, though it suffers a trifle from a too free use of tinting and toning. The cave scenes, the electric lighting effects of which are credited on the programme to Joseph O'Donnell, are unusually good. Supporting Miss Kellermann in a cast that is entirely capable, Leah Baird, William B. Shay, Edmund Mortimer, and little Katherine Lee are seen to especial advantage.

FEATURES ON THE MARKET

General Film Company

The Treasure of Abdir Rahman (Pathe). Four reels. June 10.
Sport and Travel in Central Africa (Pathe). Five reels. June 1.
Facing the Footlights (Pathe). Three reels. May 21.
A Struggle for Life (Pathe). Five reels. May 11.
The Gamblers (Lubin). Five reels. May 4.
A Militant Suffragette (Pathe). Five parts. Harding's Heritage (Pathe). Three reels.
The Ghost (Pathe). Three reels.
Older Jim (Lubin). Three reels.
The Daughters of Men (Lubin). Five reels. April 18.

A Million Bid (Vitascope). Five reels.
Goodness Gracious (Vitascope). Three reels.
The River War (Kalam). Five reels.
Wells; or, the Conquest of Quebec (Kalam). Five reels.
The Death Sign at High Noon (Kalam). Three reels.
Francis Marion (Kalam). Three reels.
The Other Half of the Note (Kalam). Three reels.

Germinal (Pathe). Five reels.
A Celebrated Case (Kalam). Four reels.
The Fulfillment (Kalam). Three reels.
The Night Riders of Peterham (Vitascope). Three reels.
Judith of Bethulia (Biograph). Four reels.
Lost in Mid-Ocean (Vitascope). Three reels.
Through Fire to Fortune (Lubin). Five reels.
The Lion and the Mouse (Lubin). Six reels.
The Battle of Britain (Lubin). Four reels.
The Fair Degree (Lubin). Four reels.

Mutual Film Company
Imar the Sorcerer (New Market). Four reels.
Cardinal Richelieu's Ward (Thanhouser). Four reels.
The Battle of the Sexes (R. & M.). Four reels.
Mexican War Pictures.
Swing South America with Bonaparte.

The Gangsters of New York (R. & M.). Four reels.
Joseph in the Land of Egypt (Thanhouser). Four reels.

The Great Leap (R. & M.). Four reels.
Ray King (New Market). Three reels.
Universal Film Company

Lucille Love. (Series.)
Samson. Six reels.
The Guy. Four reels.
Washington at Valley Forge. Four reels.
Won in the Clouds. Three reels.
Merchant of Venice. Four reels.
Molestation.

War is Hell. Four reels. May 1.
Jenny. Four reels.
Locality. Five reels.
Petticoat. Five reels.
Napoleon. Five reels.
The Mockingbird. Four reels.

The Staircase of Death.
At the Heart of Dawn. Three reels.
The Tame Shadown. Three reels.
Pantomime.

The Better Man. Three reels.
Famous Players Film Company

The Brute. Four reels.
The Resurrection of David Carson. Four reels.
Ten of the Storm Country. Five reels.
Clothes. Four reels.

A Good Little Devil. Five reels.
The Pride of Jamaica. Four reels.
Hearts Adrift. Four reels.
Judgment.

The Awakening of Donna Isola. Three reels.
The Rose of Yesterday. Three reels.
All Star Company

In Minnesota. Five reels.
Faid in Full.
Chambers.

Soldiers of Fortune.
Jesse L. Lasky Feature Co.

The Master Mind. May 11.
Brewster's Millions. Five reels.
The New Man.

Life Photo Film Corporation
The Banker's Daughter. Five reels.
The Lightening Conductor. Seven parts.

Forgiveness; or, The Jack of Diamonds. Six reels.
A. H. Sawyer, Inc.
The Lightning Conductor. Seven parts.

Vitascope-Lubin Feature Company
The Christian. Controlled in New York, Massachusetts, Connecticut and Rhode Island by
E. W. Lynch, 110 West Fortieth Street, New York City.

LICENSED FILM RELEASES

Monday, May 4.

(Bio.) The Saving Presence. Dr.
(Edison) A Week-end at Hazyhurst. Com.
(Kalam) The Master Race. Two parts. Dr.
(Lubin) A Cottage by the River. Com.
(Melies) Winky Willy's First Oar. Com.
(Pathe) The Man Higher Up. Com.
(Pathe) Manila, Capital of the Philippines. Tr.
(Pathe) The Adventures of Kathlyn. No. 10.
(Relis) The Two Parts. No. 35, 1914.
(Relis) Hearst-Selig News Pictorial. No. 19.
(Vita.) Could Versus Money. Com.

Tuesday, May 5.

(Cines) The Broken Chain. Two parts. Dr.
(Edison) The Double Cross. Third Story of The
Man Who Disappeared. Dr.
(Kalam) The Greatest Love. Dr.
(Lubin) A Blind Business. Com.
(Lubin) Caser's Birthday. Com.
(Pathe) Max, the Lady Killer. Com.
(Pathe) A Winter Excursion to the Falls of
Tennant. Sweden. Tr.
(Relis) Marring Gretchen. Dr.
(Relis) Due Y. Bowling. Picture Cartoon.
(Vita.) The Old Fire Horse and the New Fire
Chief. Two parts. Com.-Dr.

Wednesday, May 6.

(Edison) The Lucky Vest. Com.
(Kalam) Making Him Over for Minnie. Com.
(Kalam) The Detective's Sister. Two parts. Dr.
(Lubin) Behind the Footlights. Two parts. Dr.
(Pathe) The New Medicine Man. Dr.
(Relis) The Evil She Did. Dr.
(Vita.) Sandy and Shorty Start Something. Com.

Thursday, May 7.

(Bio.) Gilligan's Accident Policy. Com.
(Bio.) Maniac Three. Com.
(Bio.) A Snakeville Epidemic. Com.
(Lubin) When Conscience Calls. Two parts. Dr.
(Melies) Betty Bill and the Suicide Club. Com.
(Pathe) A Meddler With Fate. Two parts. Dr.
(Relis) Hearst-Selig News Pictorial. No. 30.
(Vita.) His Last Call. Dr.

Friday, May 8.

(Edison) The Song of Solomon. Two parts. Dr.
(Kalam) The Mystery of Room 643. Two parts. Dr.
(Lubin) McBride's Bride. Com.
(Lubin) Vengeance Is Mine. Dr.
(Relis) The Mother of Seven. Com.
(Vita.) His Last Call. Dr.

Saturday, May 9.

(Bio.) Under the Skin. Dr.
(Edison) The End of the Umbrella—Seventh of
the "Dolly of the Dailies" Series. Dr.
(Kalam) Broncho Billy's Sermon. Dr.
(Lubin) The New Medicine Man. Dr.
(Lubin) Building a Fire. Com.
(Lubin) With the Burial's Help. Com.
(Pathe) The Marriage of Cupid. Two parts. Dr.
(Relis) Two Girls. Dr.
(Vita.) The Antique Engagement Ring. Two
parts. Dr.

UNIVERSAL FILM RELEASES

Monday, May 4.

(Victor) As Fate Willed. Two parts. Dr.
(Imp) The Dawn of Romance. Dr.
(Powers) Exposing the Handcuff Kings. Com.
(Powers) The Hunny Soldiers. Com.

Tuesday, May 5.

(Gold Seal) Lucille Love, the Girl of Mystery.
Series No. 4. Dr.
(Crystal) A Telephone Engagement. Com.
(Crystal) Out on Business. Com.
(Universal) The New Medicine Man. Dr.
(Universal) Universal Like Almost a Hero. Com.

Wednesday, May 6.

(Nestor) The Quack. Dr.
(Joker) Ball Your Peasant. Com.
(Relis) Whom God Hath Joined. Two parts. Dr.
(Univ.) Animated Weekly. No. 113.

Thursday, May 7.

(Imp) Vasco the Vampire. Com.
(Relis) Aurora of the North. Two parts. Dr.
(Frontier) Whistling Hiram. Com.
(Sterling) Papa's Boy. Com.

Friday, May 8.

(Nestor) His Stronous Honeymoon. Com.

LUBIN'S

Author—Actor—Director—
Manager

ROMAINE
FIELDING

AND

COMPANY

Eleanor Mason

Ed Sedgwick

Josie Sedgwick

Eileen Sedgwick

Harry Kenneth

R. E. Williamson

Grace Barton

Arthur Minium

L. Reymenandt

H. D. McCary

Herbert Bernau

H. W. Morgan

CINEMATOGRAPHERS

L. Guy Wilky

Joseph Nash

Mrs. Stuart Robson

Latest Picture

THE PRECIOUS TWINS

Pathé Release, May 2

AT LIBERTY. Hotel York, New York City

(Powers) Stolen Glory. Dr.
(Victor) The Pawns of Destiny. Three parts. Dr.

Saturday, May 9.

(Joker) Schuss the Barber. Com.
(Frontier) The Outlaw's Daughter. Dr.
(101 Bison) The Nation's Peril. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, May 4.

(Amer.) In the Moonlight. Two parts. Dr.
(Keystone) (Not yet announced.)
(Bell.) Out Mutual Girl. No. 16. Dr.

Tuesday, May 5.

(Beauty) Engaged vs. Love. Com.
(Ma.) (Not yet announced.)
(Tha.) A Woman's Loyalty. Two parts. Dr.

Wednesday, May 6.

(Amer.) The Story of the Olive. Dr.
(Broncho) (Not yet announced.)

Thursday, May 7.

(Domino) (Not yet announced.)
(Keystone) (Not yet announced.)
(Mutual Weekly) Mutual Weekly. No. 71.

Friday, May 8.

(Kay-Bee) (Not yet announced.)
(Ma.) (Not yet announced.)
(Prison) (Not yet announced.)

Saturday, May 9.

(Keystone) (Not yet announced.)
(Bell.) (Not yet announced.)
(Royal) (Not yet announced.)

Kindly mention DRAMATIC MIRROR when you write advertisers.

LONDON-PARIS-NEW YORK-BERLIN-VIENNA-BRUSSELS-ROME-MILAN-HAMBURG-MUNICH-AMSTERDAM-ATHENS-ROSSTOFF



PATHÉ

OFFICES IN ALL PRINCIPAL CITIES OF THE WORLD



THE STRENGTH OF THE WEAK

A TWO PART DRAMA

Given a Young Man Fond of High Living, in need of Money and exposed to a great Temptation, and Sorrow for Somebody is Apt to Result. Here the Yielding to Temptation Changes the whole Life of the Prodigal.

RELEASED
MAY 14 TH



She Recognizes Her Long Absent Brother (The Strength of the Weak)

THE PRECIOUS TWINS

A TWO PART COMEDY

John must Be a Father for a Day and Hires Two Midgets to act the Part. But complications Result which are too painful to dwell upon. Featuring Della Canner and other Favorites of the Pathé American Studio.

RELEASED
MAY 16 TH

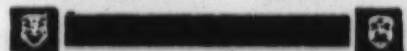
PATHÉ'S WEEKLY

COVERS THE WHOLE WORLD

INSIST ON THESE FILMS AT YOUR EXCHANGE. IF YOU CAN'T GET THEM WRITE US AND WE'LL HELP YOU
PATHÉ FRÈRES, 1 CONGRESS STREET, JERSEY CITY, N. J.

ST PETERSBURG-STOCHOLM-DRESDEN-MADRID-ODESSA-MOSKOW-KIEW-BUDAPEST-MARSEILLES-SOFIA-ZURICH-WARSAW

FEATURE FILMS



Trailers of the Wild (Bison-Universal, June 15).—Whether it is too much action or the result of too little explanation, this two-reel adventure drama of the African wilds, with a prodigious in America, fails to put its audience in touch with the situation. Action, action and then some more action fills the film. The scene novel is not in it with this scenario. It is full of adventure, wild animals, camels, lions, leopards, and others abound, and at all times it moves rapidly, but so rapidly that it doesn't treat any one subject with any great amount of dignity, nor often with understanding, for the film will go to any extreme in order to incorporate more and more action into its length. Killings, all manner of murders and unrequited love and other incidents of this ilk make this the most exciting and at the same time the most unrealistic film we have had the pleasure of witnessing in a long time. As usual, the animals won't behave quite as they are expected to, but this is atoned for by their presence. Herbert Hawkinson, Frank Lloyd, Anna Little, and Reale Fay are the principals in the cast. The photography, some under most difficult circumstances is admirable. The circus performer is injured by a fall from the trapeze, and is covered a position as the manager of the wild animal ranch of the circus in Africa. He accepts and goes there with his wife and her blind sister. The foreman of the ranch falls in love with the wife, and tries to win her. He even seduces her to a neighboring village, but she escapes. As a surprise of the blacks ensues and many are killed. The man and his wife and her blind sister are saved, however, while the foreman dies. These and many other adventures fill the two reels.

The Night Riders of Petersham (Vitascope, Special Release).—The subject of Kentucky local feeling is taken up in this three-reel drama, not in the haphazard way, but in a thoroughly sympathetic and understanding manner. To say that the play was replete with action, that the nerves were tingling with excitement is to use stock phrases that do not carry the meaning at all. This is a three-reeler that is a real thriller. Nothing less describes it. It takes a couple of characters, and with careful odds against them proceeds to exhaust the strength of the marvellous audience with its continued scenes of force. We have seen places where the scenes were stronger than in the present offering, but never an offering which sustained the strength of its vital scenes for as long a period as this. After the first five hundred feet the film gains the pinnacle from which it never descends. The incidental is eliminated. There is no detail of entrance and exit here. All tends toward the constant eye and the drama of the unexpected, and the audible gasp of astonishment with its arrival every hundred feet or so. The work of the cast was more "emotional" than emotional. So swift was the play of events that the setting, the setting, and all else was almost lost sight of. The backgrounds, while appropriate, might have been a little more artistic. In a script such as this, where the principal element was their strength, the director deserves the highest praise of all for the realistic way

he has handled the big scenes to the total elimination of the critical analysis of the lesser details and the questioning of some of the finer points of the plot. The heir arrives in Petersham to claim his inheritance from his uncle, and falls in love with the daughter of the editor of the only paper who is assailing some of the leading citizens for running an illicit still. They, on their part, demand his silence, and send him several messages to intimidate him. Then, meeting one night, in their ghostly costumes, they abduct the son of the editor as a warning. When the son recognizes one of the men, the band places him on a raft and sends him floating out on the lake. The young man from the East happened along and rescues him. Then the night riders threaten to burn the house of the editor, and for that purpose surround the house. When they start to apply the torch, the defenders, some of the common people of the village, burst forth armed, and many a prominent citizen is slaughtered. The young man finds that his uncle was one of them. Later, he and the girl are seen engaged, with the editor triumphant in his policy.

A Mad Love (Pathé, April 16).—When a feature of European make decides to portray a subject of gloomy nature, the safest bet is that it will succeed to a degree, as this offering has done. We hesitate to call this two-reel drama a tragedy, for it is so unnaturally morbid, rather than naturally tragic that there seems to be no very good reason why it should appeal to the higher tastes of the audience. At the same time the subject is presented with a fine accompaniment of settings, some of extraordinary beauty, and a lot of fine work on the part of the camera. Yet the subject is hardly sufficient for dramatic purposes, and offsets this partly by being presented with a great deal of human truth and realism. So that with all these contradictory features, and the further disadvantage that there is not a character that we can pin our fond hopes to, the play can hardly be called a success. In one thing, and in that only partially, the offering does present a fine face, and that is in the acting of the villain alone. He first portrays the part of the unsuccessful lover, and later the lover, who is driven mad through the hatred that is aroused in him by the success of his rival. The accident, where two automobiles were sent crashing down the cliff, was very poorly handled. From first to last, the spectator sits in expectation as he waits for a suicide, the foreign solution of so many things; and it happens. The usually jovial Miller is suddenly taken with the most gloomy of spells so noticeable that all his friends are alarmed. The reason soon comes out that he is a jealous of Wilson, another man who is the favorite in the eyes of the charming young girl. They are seen cutting through the country together, and finally send out invitations for their wedding. At the wedding Miller is the best man. Later, the couple depart on their honeymoon in the basket of a balloon. Strangely enough, they take along two friends, one of whom is Miller. In mid-air he cuts the ropes, and the balloon falls to the ground. He is injured in the head, so that his love now turns him a dangerous lunatic, and for a while is confined in a sanatorium. Later, he is discharged as cured, but one of his friends, following him unaware, sees his preparation for the shooting of the husband of the girl. His friend pursues him in an automobile, and the maniac steers his car over the cliffs, and both machines, strangely enough, are dashed over the precipice. The villain is dead.

WAR THE AMERICAN SOLDIER

Man of the Hour in Action

Three wonderfully vital and telling reels of ARMY LIFE taken by SELIG operatives under the direction of United States Army officials and approved by them for authenticity of detail, constitute the most vivid views of modern military service ever shown.

A New Revelation of War

These remarkable pictures show every arm of the service; drilling, riding, entraining, scouting, or in heroic action under fire.

A striking visualization of all the experiences of a soldier in the making, to the seasoned warrior in the field of battle.



Has the
Endorsement of U.S.

These Three Reels will be a special feature
Released May 5th by THE GENERAL FILM COMPANY

WAR The Selig Polyscope Company WAR
CHICAGO, ILL.

CAROL HALLOWAY
LEADS
LUBIN PHOTOPLAYS

MARY CLARE IN THE PATSY BOLIVAR SERIES UNDER DIRECTION OF PERCY WINTER

LICENSED FILMS



The Straw Hat Industry at Piesole, Italy (Pathe, April 21).—Consecutive scenes in the manufacture of the straw hats, from the picking of the straw, through the braiding and sewing to the final stages. On a length with William Hunt the Swan.

The Double Cross (Edison, May 5).—Most certainly original and with this measure most of the other attributes of good film work as well. This, the third of the series, featuring the adventures of The Man Who Disappeared, first, in a few brief announcements, puts the stranger who has not seen the other installment of the series in touch with the situation, so that the present bright and satisfactory offering may be enjoyed by all. Charles Brabin is the producer, with Marc McDermott as his lead. Yamamoto, Charles Ozie, and Harry Erding all make up a characters of the underworld into which Perriton, the man who disappeared, is forced. While the setting is somewhat plain, the acting more than makes up for what the background may lack. The scenario is from the Popular Magazine story by Richard Washburn Child. Left in an orphan's home, Perriton is forced into a game of swindlers who are scheming to rob a farmer by posing one of their gang as a girl who wants to get married. She takes her "brother" along, but, seeing that the girl has really fallen in love with the man, Perriton saves the couple to elude the rest of the gang and get married.

The News (Biograph, April 20).—Political newsman is the aspect of the start of this one-reel drama. Stripped of all else, the primary motive is a just emotion. The woman and politician are married, and, being of a serious Italian temperament, she resents his talking to a reporter, said reporter being of the female sex. Later, the newswoman is given the assignment of finding out about certain transactions of the politician, and this time the mother, seeing the cause woman, again in the company of her husband, leaves him, and lives by making and selling lace. Years later her son unknowingly betrays her as she sells lace upon the streets, and this is the means of the husband and wife reconciling each other. The first part is decidedly new; the last part is decidedly not new. There is a certain amount of action therein, the lighting is above criticism, and the handling has been well done by the director with capable instructions at his command.

Smugglers at the North Pole (Vitascope, April 20).—Little scenes that bring close the intimate views of life at home, and the work of a childish mind are the best that this one-reel child-drama has to offer. The subtitles are made to count for much in their rendering of little bits of child conversation, and through the whole scenario is in the form of the child-drama—that is, the child seems to move the play as a drama, the play is neither original nor successful. The "crime" at the end is plainly evident. Ted Johnson is the Daddy Jim. Dorothy Kelly is the "Mother Dear," and Sonny Jim is the imitable Bobby Connelly. Ted Johnson is the director, and L. W. Kahn and Elaine Sterne have collaborated in the script. Nothing seriously at fault, and at the same time nothing exceptionally commendable in the setting or lighting of this picture is mentionable. The little man is too conspicuous, while his daddy is in a bad frame of mind, on the day and the day and a day and a day start out in a dudgeon on a deep snowy day to find the "North Pole." They trot on until exhausted, when they fall by the road. Now, when he disapproves his mother telephones to Daddy Jim to come home at once, and it happens that the mother, on the train, sees the little man asleep by the telephone pole, and stops the train. That enables Daddy Jim to recover his little man, and it also helps the train crew to discover this piled across the track with which they were in imminent danger of colliding. These circumstances are altogether too fortuitous for credence.

McBride's Bride (Kalem, May 5).—There are a number of unusual incidents in this one-reel comedy, and plenty of good material for hearty laughter. While it may not be the funniest yet, it will amply serve to bring laughter. Laura Oakley, Ruth Roland, Marshall Neilan, and John E. Brennan are the well-known principals, and by far the best in her part is Laura Oakley as the suffragette. Of course, the women may exclaim, this is not a subject for jest, but the way the director has us look at it, it is. Mrs. Highbrow, Laura Oakley, is a candidate for office, while her daughter is in love with the young dentist. The latter tries to elope with the girl, and is arrested by a policeman as a burglar. The next day he is brought to the bar at which the woman, who has won her election, presides. Of course, he is pronounced guilty but the ceremony is performed in the cell, and the mother is obliged to forgive.

The New Medicine Man (Kalem, May 5).—When a company that has specialized in Indian pictures as long as this one has, produces a one-reel Indian drama, it is only fair to expect a good picture. This is as good as ever, and is cast with an entire Indian cast of actors; also many of the extras are Indians. The film at the same time serves to bring out the difference of the old and new types of medicine men—the superstitious versus the doctor of modern science. Art Orlean, Mona Darkfeather, Big Moon, Jack Messick, and James Davis are the principals of a drama that concerns the Indian tribe only. Tall Feather comes back to the Indian Reservation a full-blown doctor, but his tribe will have nothing to do with him, because of his rejection of the American mode of dressing. Even his sweetheart spurns him. Soon thereafter the fever breaks out, and the new doctor is the means of saving many lives where the old medicine man was ineffectual. So the tribesmen drive the old man out and gladly welcome the young doctor, who also wins his girl, into the tribe again.

The Last Man's Club (Relig, April 22).—E. J. La Saint has produced an appealing picture from a scenario by E. A. Kern. The idea is out of the ordinary, and it is pleasantly developed. A troop of soldiers form "The Last Man's Club," and each man writes his name on a bottle of wine, which is to be drunk by the one survivor when all the rest are dead. Forty-nine years later Corporal Wheeler, the only remaining member of the troop, treasures the bottle. He is poor and feeble, and in a room directly across the hall lives an aged inventor, equally poor. Events so shape themselves that the inventor has the opportunity to sell the bottle to a curio hunter. Needing the money to complete his invention, he yields to temptation. When the daughter returns the beer-sake, the veteran unobscurely insists that it could be put to no better use than that of bringing money

BIG Two REEL Base-Ball Feature GIANTS vs Phillies

The first game in New York of the NATIONAL LEAGUE Series in a great big two reel feature—

Taken under a remarkable contract with the National League—the famous baseball players in action, the big crowds at the New York Polo Grounds, and all, shown in this big interest film.

The Greatest Crowd-drawing Feature of the Year will be Released this Week
DON'T WAIT! Wire Your Reservations NOW!

Produced by the Mutual Girl Film Company
Released through the Continental and Mutual Exchanges



IN the Fifteenth Reel Our MUTUAL Girl is shown helping a Poor Violinist to obtain an interview with Walter Damrosch, the Not-

Our MUTUAL Girl meets Walter Damrosch

America's Greatest Musician

ed Composer and Director of the New York Symphony Orchestra. Recognized as the Foremost Musician of America today.

Our MUTUAL Girl is always on hand when anything special occurs. Now, when the Battleship Ar-

kansas is foremost in the attention of the whole world, the fourteenth reel (released April 20th) of this series shows Our MUTUAL Girl aboard her.

Yet through it all she is the simple, hoydenish country girl that millions of



theatre-goers have learned to love and watch for. Yet Our MUTUAL Girl Series is a part of regular Mutual Service.

Mutual camera men have been constantly on the firing line with Villa in Mexico

The LIFE of General VILLA

is being rushed to completion. Don't miss this great feature.

We are sole distributors of the following favorite brands:

AMERICAN
RELIANCE
THANHOUSER

MAJESTIC
KOMIC
PRINCESS

ROYAL
KEYSTONE
BRONCHO

KAY-BEE
DOMINO
BEAUTY

AND
MUTUAL
WEEKLY

BRANCHES IN
49 CITIES

MUTUAL FILM CORPORATION

NEW
YORK

ARTHUR HOUSMAN WILLIAM WADSWORTH EDISON PICTURES COMEDIES

FRANK H. CRANE

DIRECTOR

UNIVERSAL CO.

WALLACE C. CLIFTON

Scenario Writer
SILEGOLYSCOPE CO., LOS ANGELES, CAL.

Kindly mention DRAMATIC MIRROR when you write advertisers.

REVIEWS OF FEATURE FILMS

"THE FULFILLMENT"

Three-Reel Feature Photodrama Produced by the Seaway Company and Released by the General Film Under the Photoplay Masterpieces.

The Girl Irene Wardfield
Her Mother Thomas Commerford
Her Father Clara Smith
Lieutenant Mitchell Richard C. Travers
His Friend Bryant Washburn
His Friend Bryant Washburn

"Isn't she pretty?" was the frequent remark that one heard in the audience where this film was shown on the first day of its release at the Olympia Theater in New York. The "she" referred to Irene Wardfield, who had the major part of the work in the film, and the only female part of note. While this remark may seem to be, at first, extraneous to the field of criticism, it is among the good things that can be said of the offering. There were, altogether, an unusual amount of close-up views, some scenes switching from one close-up to another with alarming frequency. The advantage of this, however, was that it gave the actors a fine chance for subtle expression; much more than the usual offering will present. This opportunity was utilized chiefly by Irene Wardfield and Bryant Washburn. Miss Wardfield, pretty, winsome—and in this play versatile—is the keynote to the play; and, inasmuch as there can be an indicator of the interest in the varying scenes, this is what she was. At first she presented the part of the happy young girl. Later that of the heartbroken woman who loses her husband on the wedding evening, and whose mind becomes deranged. It was in the latter part that the real test came, and she passed it with a natural and masterful ease. Bryant Washburn played the part of the villain and Richard Travers that of the young lieutenant. He did not have any great opportunities.

There was hardly enough material for three reels; two would have been much better. There are times where the interest lags. There are but few big moments in the play, and these seemed to lack the masterful touch that would have distinguished them from the less vital points in the play.

Also in the acting, at the big moments the actors seemed to fail. In the final scene, where the girl recovers her right mind, the curtain goes down without those in the audience having more than a suspicion that the girl has come back to herself again. Presuming that the play wants to end happily, we take it for granted that the girl has recovered. The photography is uneven.

The girl, living happily with her mother and father in a pretty little home in the suburbs, is expecting the return of her boyhood friend, Lieutenant Mitchell, off on shore leave. The play opens with the friend of the lieutenant making passionate love to the girl, who repulses him. He leaves to brood over his useless love, while the young and handsome lieutenant arrives at the house of the girl. They are soon in a secluded corner of the house, where they are selecting the date of the marriage, which he is prompt in urging upon her. Then they go to the friend, and he accepts the inevitable and promises to be the best man. The night of the wedding arrives, and, switching from the happy preparations for the wedding, we see a fire breaking out in the lumber yards of the company where the friend works. The lieutenant chances by on his way to the wedding, and rushes into one of the burning buildings to rescue a man trapped by the flames. He accomplishes the rescue, but is overcome and taken to the house of a doctor, who puts him, unconscious, to bed. Then the friend takes the news to the anxious wedding party that the lieutenant died, and from the shock the girl loses her mind. The friend meanwhile repairs to the doctor, whom he tells that the injured man is one of his workmen. Weeks later, the injured man recovers and learns the duplicity of his friend. The rest of the space is devoted to trying expedients for bringing the girl back to her reason, and is full of heart interest.

"THE SEA COAST OF BOHEMIA"

Two-Part Feature Produced for the Imp-Universal Company Under the Direction of George Edwards Hall. Released April 16.

Stable Veteran Charles Eldridge
The Artist William E. Hays
The Guardian C. J. Burbridge
His Son Edmund Mortimer
His Ward Leah Baird

The above-mentioned artists are the principal characters in the cast; they are excellent in their work. There are a number of others, the minor characters in the play; and they are not good in either make-up or action. There is such a distinct and sharply drawn difference in the cast that it lends the play an uneven balance. With this exception, the offering has been sufficiently staged in most scenes, although a little crude and inartistic in some instances. It is pleasantly reproduced by the camera, with especial distinction bestowed on the sun-illuminated snow scenes in the country. The scenario has proven the director's strongest card. With a strange situation, that provokes wide-awake attention, the story would show itself of some scope were it better handled than it is. Some of the material is not plainly brought out on the screen. This is its greatest

drawback, and, unfortunately enough, obscures some of the finer play of human emotions. The offering, for the above-mentioned reasons, just lacks being a sterling one, but, due to its story, more than holds the mind to the subject.

The guardian is urging his son to marry his ward, when a message comes from her lawyer that unless she marries before four o'clock that afternoon she will lose all her wealth. She quickly eludes the obnoxious son of her guardian, and motors until she happens upon an artist in a near-by village, who is recreating and enjoying life. Anything to oblige a lady. So he marries her, and then she leaves abruptly. The demand for his paintings soon takes on an unprecedented boom, and he is some time in discovering that it is his wife who is trying to corner the market of his output. There is a little girl in the village whose affections must be turned the other way, and a villain, the son of her ex-guardian, who must be gotten out of the way before the artist can embrace his wife.

"LOVE AND VENGEANCE"

Two-Reel Feature Comedy Produced by the Sterling Motion Picture Company for the Universal Company. Staged by Henry Lehrman. Released April 23.

While no problem is solved, nor light shed on an existing evil or any of the other difficulties attempted that seem to tempt the dramas of to-day, this two-reel comedy, of heterogeneous complexion, without any very noticeable plot, although there is a slight sign of one, manages to bring out more real laughter, more solid mirth to the foot, than anything we have seen in some time. No, it is not a gentle form of humor. You would hardly call it a lady-like action when one man jumped upon another and bit him in the nose, and when that person retaliated in kind and bit a piece out of the leg of the other. This is the type of fun, rough, boisterous, slapstick comedy that, in spite of the educated predilections of the spectator, gets beneath the veneer of his higher pretensions and brings him to the common ground of laughter. To tell why one laughs at Ford Sterling is to give an analysis of humor itself. Suffice it that he at all times—and he is on the screen for the major part of the play—brings laughter. Wound up with the plot is the Vanderbilt cup race. One of the scenes in the play shows the upset of a speeding automobile. The scenes, as the speeding machines round the turn and sweep along the straightaway, are full of breathless interest. It is supposed that the sweetheart of the girl that Ford Sterling wants is piloting car No. 2 in the race, and that Sterling attempts to wreck the car by watering the turn in the road. What the automobiles do when they strike the slippery turn constitutes but one of the series of funny features with which the film is filled. The offering brings out with great success the expression of which Ford Sterling is the master. The play is well staged, and possesses, as usual, some unusual examples of trick photography.

"THE PAWNS OF DESTINY"

Three-Reel Victor Drama Produced by H. L. Sailer. Released May 8.

Sarah Florence Lawrence
Robert Brandt Matt Moore
John Gordon Charles O'Neil

With exceptions so slight that they are negligible, this photoplay is lifelike. The story makes a direct appeal to the sympathies, and by the simplest, yet most effective of methods, reaches them. It centers the attention on two real people, and then, in a very natural fashion, opens the way for the acting out of their lives. We should say that the production is among the few in which the characters appear to govern the plot, rather than to be governed by it. They are the pawns of destiny in one stroke of tragedy and another of good fortune; but so are many every-day people.

Sarah, a poor little boarding-house drudge, is the character presented by Miss Lawrence in a persuasive aspect. Shabbily attired, accustomed to all work and no play, her starved affections reach out to the young lawyer, who occupies a room right under the roof. In a hundred little feminine ways Sarah shows her fondness for Brandt, whose days are spent in waiting for clients that never come. One evening, when his room is particularly cold, he tries to start a fire with kerosene, with the usual result. There is an explosion, and he is overcome by smoke and flames in the burning room. While the other occupants of the house are escaping, Sarah fights her way up the stairs and rescues Brandt. After weeks in a hospital he recovers his strength, but is blind. Sarah is instrumental in getting Brandt back to the house, where she can nurse him, but the landlady objects, and says they must marry or leave. When things look the blackest, the helpless man inherits a fortune, and presently the pair are transferred to a home of luxury and servants that seem strange to them. Miss Lawrence gets a lot of comedy out of the situation that provides a good contrast for scenes of pathos. Finally, Brandt's sight is restored by an operation, and it appears that the happy couple have nothing more to worry about. Matt Moore shares acting honors with Miss Lawrence in this delightfully presented photoplay.

DANIEL FROHMAN

PRESENTS

the Distinguished American Actor

ARNOLD DALY

in the famous tale of romance, mystery, adventure and international intrigue

"The Port of Missing Men"

a dramatic struggle for a heart and a throne

by MEREDITH NICHOLSON

(Published by the Robbe-Merrill Co.)

IN MOTION PICTURES

A delicate love story, spiced with a mass of diplomatic intrigues, colored with a series of thrilling adventures, shadowed by the darker lines of conspiracy, with American valor and devotion as a noble background.

IN FIVE REELS

Released May 1st

FAMOUS PLAYERS
FILM COMPANY

213-229 West 26th St.

ADOLPH ZUKOR, President

DANIEL FROHMAN,
Man. DirectorEDWIN S. PORTER
Tech. Director

AMERICAN FIRST

A SOUL ASTRAY

A TWO PART SOCIOLOGICAL DRAMA

Release, Mon.

May 11, 1914



One, Three and Six Sheet Posters, Photos, Heralds and Slides

"THE NAVY AVIATOR"

A ONE REEL FEATURE replete with thrills and tense situations. Considerable Mexican Color.

One and Three Sheet Lithos.

Release Wednesday, May 13th, 1914

COMING—A Striking Two Part Feature—
"IN THE FOOTPRINTS OF MOZART"
It's a Stunner!

AMERICAN FILM MFG. CO.
CHICAGO

First and Last, Results Are What Count!

April 22, 1914

Editor, Dramatic Mirror,
145 West 45th St., New York.

Dear Sir:-

It gives the Pan American Film Co. much pleasure to advise you that its recent advertisements, scattered through the theatrical and Moving Picture sections of the Dramatic Mirror, have brought us considerable business, not only from exhibitors, but from theatrical men throughout the country with whom we aim to do business in connection with our big features.

The pile of letters, laid on the table as a direct result of this advertisement, has caused the Board of Directors to ask me to dictate this letter to you.

Sincerely yours,
PAN AMERICAN FILM CO.
Ernest Shipman, Mgr.

ES/SM

THE DRAMATIC MIRROR REACHES MANAGERS EVERYWHERE

REVIEWS OF LICENSED FILMS

An Alaskan Interlude (Edison, May 12).—Except for the fairy-tale ending, most improbable from two different angles, this one-reel drama is satisfactory in every particular, and as a means for bringing the maximum excitement with a minimum of setting, is the best of its kind. Imagined one scene of a little two-room hut where all the action takes place. George Lacey wears the scenario, a crashback one from every viewpoint, and then superintended its reproduction on the screen. The Alaskan atmosphere is convincingly present in the use of a snowy wall, and as said, the play revolves about one room, and at that with- out losing a particle of interest or strength in the staging. May Abney is the wife who is tired of the Alaskan life, as she pictures the New York burroughs and even kindred plum- ings. Duncan McKee is the fur trader who would gladly take his wife back to the states if he had sufficient money to undertake the trip. Robert Brower is Klondike Smith, a fabulously rich old man who, wearing out with the long trail, comes to the aid of the trader seeking a place to rest. The trader has meanwhile lost the money—government money—in the handling of his wife, and she is terror mounts guard over the riches in an all-night vigil. A glimpse is given of a no-no-droll who follows the trader, and this is enough to all the women and the audience with apprehension. Then Klondike Smith comes along and is put to bed. Now, a man with a mask over his face enters, and the wife shoots him. Fearing the mask away she finds it is her own husband, who was then try- ing to get the funds to take his wife back. Klondike Smith, out of gratitude to the wife for her hospitality, buys the lot house for \$10,000 and all is well.

Andy and the Cupid (Edison, May 12).—One of the worst faults in this one-reel comedy, the regular release in the series of pictures by Mark Owen, the author, is that the action is too good to imagine that a little fellow like Andy, a clerk, the juvenile star, could have conceived it. The humor is intricate, and his work of the hand of David himself. The title is wonderfully suggestive of the contents of the play. There is a constant spirit of fun throughout the entire length, and the lighting is one of the pleasant surprises. Jessie Stevens as the simple mother, Janet Fowler as the little sister, Gertrude McCoy, Yale Ross, Helen Bauer, and last and best in this offering Duncan McKee as the Italian count, are the cast. Another feature that pleased was the rather commonplace acts, a pleasant variation from the plain acts that do not enhance the value of the average picture. In the series of Andy Pic- tures, this stands on a par with the best. Andy is the messenger who delivers a parcel to the Italian Count Puntelli, and takes an immediate liking to him. So he guesses that the noble- man is only after the girl for her money, and introduces her to a nice young man, whom he meets in the park—Augustine Phillips. Then he contrives to have Puntelli get himself disliked by the girl, and a week later the wedding takes place, while the Count takes the "count." In the last scene Andy is shown as the little Cupid, bow and arrow and all.

Fanny's Melodrama (Vitascope, April 22).—The Vitascope Company is particularly fortunate in its comedy players and scenario writers that have the knack of bringing out all the good points of a story. There is nothing un- usual about the plot in this film, but expert handling makes a comedy well above the aver- age. In rehearsing for an amateur performance of a melodrama, Fanny is made love to by a young man, and the husband mistakes their his- torical efforts for reality. The French maid, the cook, and a chance visitor also misinterpret Fanny's emotional outbursts, and each goes for aid. Whether they succeed in gathering a de- tective, a doctor, and several policemen before the cause of strange actions is explained. All of the parts are played with animation by a cast including Lillian Walker, Wally Van, James Rogers, and James Morrison.

Wings All Around (Kodak, April 22).—Laughs are numerous in this farce, based on

a husband's jealousy and a general domestic mix-up, in which a silk-bathed "maiden" and a husky plumber figure rather prominently. The "maiden," not content with being thrown into a snow bank by the object of his attention, fol- lows her home, and enters by way of a window. A plumber is called in for inspection, and at about the same time the husband returns. Nat- urally, he is mistaken for the intruder, and for some time after most of the action is devoted to his unwilling exits through an open window, and his returns to battle with the plumber. Wallace Henry and Eddie Redway supply much of the entertainment in a carefully produced film.

A Little Madonna (Vitascope, April 22).—Thoroughly artistic in every respect, this heart interest drama merits the favor it no doubt will be accorded. The scenario is almost a model of correctness in the mechanics of plot development, the settings are always in the spirit of the story and sincere action goes a long way toward creating the illusion of real- ity. Margaret Gibson, as Marie, a poor little girl, who, after the death of her mother is left at the mercy of a brutal father, gives a re- markably sympathetic performance. When the mother is dying, she utters in a pained voice on the mother's face and Marie that the Ma- donna will protect her. In a drunken rage the father breaks the image, and the girl despairs, until a kind-hearted artist comes to take her away from the miserable home. Some time later, when Marie is the adopted daughter of the artist, her father breaks into the house, and is about to leave with a sack full of loot, when confronted by the girl with a silver image of the Madonna in her hands. In the adjoining room is an artist's model dressed to represent the Madonna. Attracted by the noise she parts the curtains, and in the dim light appears suf- ficiently like a vision to give the burglar a bad fright. Needless to say, he makes a hasty re- treat, and Marie is saved from his upraised arm. There is much appropriate detail in the presentation of this story.

Silvershoe Slim and the Stork (Edison, April 22).—Comes in which half a dozen cowboys try in vain to minister to the wants of a stray baby, draw many of the laughs in this farce. The audience enjoys the forebodings of a crying infant separated from its mother, and it appreciates the well-measured inconspicuous- ness of the male nurses. After a time they decide to play a little joke on Silvershoe Slim and his sweetheart, Sophie. The baby is deposited on Slim's doorstep, and Sophie is informed that her lover has acquired a wedding present. Slim is roughly handled, first by Sophie, then by the distracted mother of the child, Victor Pote, Margaret Joslin, and Harry Todd are the chief performers in a lively farce.

The Woman Who Went (Vitascope, April 22).—Upstairs, downstairs, across the hall, and out on the sidewalk to the tune of a hurdy-gurdy, there is nothing but tangoing, and Mr. Grouch is on the verge of a nervous breakdown. He is so on his head, and looking refuse in the kitchen, he catches even the cook taking dancing lessons. But the joke of it is, Grouch starts to learn the tango himself. The example of others is too strong for him. Brightly constructed and acted, this farce completes a very acceptable reel with A Man in the House.

A Man in the House (Edison, April 22).—An excellent comedy mix-up is reasonably introduced by the opening scenes in this split-reel subject. When Mr. Rusty leaves for a pro- posed business trip, his wife runs their house to the Newbrides, and goes to live with her mother. While Mr. Newbride works late at the office, Mrs. Newbride goes to bed; but scarcely has her head touched the pillow before Mr. Rusty unexpectedly returns, and proceeds to re- fuse for the night. Soon we have the amu- sing spectacle of a badly frightened young woman hiding under the bed, while the unsuspecting man reposes on top. Presently Mr. Newbride appears, also a squad of policemen, and matters are clarified. The production is good in all re- spects. On the reel with The Tango Flat.

SELIG



"On the Minute"

A dramatic story of city service grafters.— They were balked by the Mayor's clever secretary.

With

"DOC YAK'S TEMPERANCE LECTURE"

He abandons gasoline and moves in the right direction.

IN TWO REELS
RELEASED MAY 11th

- "ON THE MINUTE"
- May 12th **"MARIAN, THE HOLY TERROR"**
A quiet girl is accredited an Amazon, and makes good.
On the same reel with
- May 13th **"DOC YAK, THE MARKSMAN"**
Snappy comedy, with spirited action and clever situations.
- May 15th **"A PAIR OF STOCKINGS"**
A youth finds his affinity in a quarantined hospital.—A Eugenic comedy.
- May 16th **"AT LAST WE ARE ALONE"**
Strongly dramatic with big heart interest.

The Hearst-Selig News Pictorial

The latest War News Released every MONDAY and THURSDAY
hot from the front—

N.B.—SELIG'S pictorial printing is superior in both design and color.—One- sheets on all releases; three and size on multiple reels.

THE SELIG POLYSCOPE COMPANY
CHICAGO, ILL.

Kindly mention DRAMATIC MIRROR when you write advertisers.

REVIEWS OF FEATURE FILMS

"THE RIGHTFUL HEIR"

Two-Reel Feature Photodrama. Produced by the Kay-Bee Company. Scenario by Charles Brown; Revised by Richard Spencer and Thomas Inc. Released April 24.

Lawrence John Keller
Phelim Charles May
Sir Patrick George Oberon
Roddard Ray Laidlaw
Inkeeper Walter Belasco
Patricia Ramona Radcliffe

One of the simplest expedients for making a multiple reel subject is to devote one reel to each of the succeeding generations. Thus in one reel the traits are shown and in the next generation the inheritance of the same traits is also shown. Or, as in this case, where two distinct lapses of time are observed, the destinies of the child, around whose childish head waged the battle of his elders, is shown after he has arrived at manhood and can take care of himself. All that would be necessary to make this a three-reel multiple feature would be to show the next generation and its relation to the one before it. We do not condemn this method; on the contrary, it is a legitimate procedure, and in the present instance highly diverting in every sense. It is a battle of the male sex, with not a love story in it; but, to make up for the lack of that, there is plenty of slaughter; some of it apparently for no other reason than to keep the film moving with the same impetus that it attains earlier in the plot. In all the confusion and battle in the Gaelic atmosphere; in the general color that is typical of the bright and sunny way in which the New York Motion Picture Company present their plays, the present drama is complete. The subtitles—some of them—are a little verbose; but, taking the offering in general, it is a subject of constant concern for the audience, and will serve to keep them as interested as the average of weekly feature releases.

There are two sons to the estate of Sir Patrick, the older one a worthless son, who is caught by his father in the act of trying to steal some of his money. The father disinherits him, and the son then has the younger son kidnapped, so that in case the father should die he would be able to dictate in inheriting the estate. The lad, about five years old, is, accordingly, kidnapped; but the keeper of the inn steals the boy from the kidnappers, and he grows up at the inn in ignorance of his parentage. Years later, the older son, now a dreaded bandit, receives word that his father has died, and, as the younger son is thought to be dead, he inherits the estate. With his followers he is enjoying the unearned fruits of wealth when the innkeeper confesses, and the militia aid in restoring the rightful youth to his estate. Then, to end it, a battle takes place between the militia and the bandits, and the subject closes with a heavy toll of screen casualties. F.

"BETWEEN SAVAGE AND TIGER"

Kleine-Cinec Six-Reel Drama of the Jungle. Lieutenant James Ross Anthony Novelli
His Wife Marie Esperia

The story might be omitted from this film and there would remain a jungle picture of the first caliber. As a matter of fact, there is not very much story to omit; but in lieu of an engrossing plot we have scenes of wild animal hunting in India that will bear comparison with any thus far produced for the screen. Photographically the film is superb. Some of the tinting effects are novel and striking, even for an important European production, and many of the locations are as picturesque as they are strange to the Western eye.

Lack of a story plot does not mean that the picture is without human interest. There is enough of the personal element in the experiences of Lieutenant Ross and his wife and little daughter, though the plot may be summed up in a few sentences. Lieutenant Ross resigns from the army because he thinks he is disgraced, and goes to India, where he is held captive by a Rajah. No word coming from Ross, his wife and child follow to find him, and are captured by the tribe that holds the lieutenant. The Rajah's daughter, having fallen in love with Ross, seeks revenge for his rebuffs by allowing a tiger to devour the child. The plan fails and the little family escapes to civilization. Such is the framework for *Between Savage and Tiger*.

To take the more important scenes in the order of their presentation: First, we have a realistic explosion of dynamite in a fort. This causes the lieutenant's resignation and trip to India. In the role of a sportsman he shoots a wild buffalo, and the audience sees that it is a genuine killing. Later he is on the verge of being burned to death by the savages, when his boasted knowledge of medicine saves him, for the Rajah is dangerously ill. Twice we have close-up views of the shooting of tigers, the last one followed by rather gruesome instruction in the process of skinning. Still more unusual are the scenes showing the trapping of a tiger. How, with a young goat for bait, it is enticed into a pit prepared by the natives and then dragged out in a huge net.

While Ross is undergoing the uneasy life of the jungle, his wife is having more than her share of trouble. She figures in a vivid depiction of a ship burning at sea, and

comes perilously close to drowning before a sailor takes woman and child to shore in a lifeboat. Her experiences with the savages are not unlike those of her husband. After their reunion we have the exciting moment in which the tiger captured in the pit is released into the room with the child. The situation is desperate enough to cause uneasiness, but a timely shot from the watchful sailor relieves it. After that the escape and home.

Altogether it is a production that will appeal strongly to those who enjoy genuine wild animal pictures and appreciate fine photography. D.

"THIEVES"

Two-Part Feature Photoplay Produced by the Domino Company Under the Direction of Charles Gilpin. Scenario by Thomas H. Ince and Richard V. Spencer. Released April 19.

Richard Barr Harrington Bernside
John O'Leary Thomas H. Chatterton
Billy Gertrude Short
Mrs. Saw Louisa Hutton
Maid Fannie Midgley

Big business is on the screen; prizes are the prize in this two-reel drama constructed about the home and the office. It is as if the authors had said let us construct the play with the most suspense in it, for such is this offering on the screen. *Thieves* is the word that suits the action. Thieves are at it; at his home and at his business; in one place real thieves, in the office the thieves that would work through the power that prizes give them. The play abounds with life and motion, and is further aided by being brightly photographed. There is a maximum of suspense and a minimum of cessation of action as the reel unfolds. It is all very finely done from the standpoint of local color, and reproduction by the camera and the actors have contributed to the general air of excitement and suspense by their very animated and thoroughly alive actions. There are two honest directors, who would save themselves and a board of small stockholders from the holders of the rest of the stock, all dishonest men, who are coming to the meeting determined to have their way. The meeting starts, and there are stormy scenes. The two honest men are having their way. In the meantime, at his home, burglars are entering the window. They arouse his wife and child, and the latter goes to investigate. His wife telephones to him for help, but, as she tells him that burglars are in the house, they cut the telephone wires. The man is distracted. To leave means victory for the opposition. He instructs the other stockholder, who holds the crowd at bay with a pistol. He arrives at home, where he finds his wife and child both bound after putting up a good fight, and is just in time to release them and capture the burglars. Then he hurries back to the office, where the other man has held the dishonest directors at bay with an empty pistol. F.

"A FATHER'S HEART"

Two-Reel Lubin Drama. Written and Produced by Director Powell. Released April 15.

Anna Hoffman Dolly Larkin
Peter Hoffman Edward Harley
Fran Hoffman Georgia Sherart
Christian March William E. Parsons
Duke Waldheim E. G. Hawkey
His Son E. G. Hawkey
Amelia March Doris Baker

Opening in what we take to be the producer's conception of Germany some twenty years ago, this story makes long jumps in time and place until the climax is reached in the dressing-room of an actress employed in the Lubin studio. We see a sign on the driveway reading "To the Lubin Studio," and are told that the heroine has become a great actress. Putting two and two together we gather that she has risen to the heights in motion pictures.

The events leading up to this happy condition are truer to the conventions of pictures than to those of life, as an outline of the plot may indicate. Duke Waldheim arranges with Anna's father that she shall marry his son, and to that end Christian March, whom the girl wants to wed, is held prisoner in the duke's castle. The girl frees him, they are married, and a few years later they sail for America with their young daughter. On the same steamer is the duke's son, who apparently has not outgrown his love for Anna. He renews the acquaintance.

Another lapse of time—during which March has not been able to find work—and the wealthy tempter persuades the wife to take her child and come with him. Half a dozen more years pass, and the new alliance ends, because the duke's son is killed when he falls downstairs in a drunken stupor. The woman dies soon after and the ensuing action concerns the mature life of the daughter and that of her aged father. They meet at the Lubin studio, the father as an humble employe, the daughter as a great actress. On account of his ragged attire the parent keeps his identity secret until it is possible for him to rescue the girl from a too amorous admirer.

Some of the situations are ingeniously arranged, the acting is satisfactory, and most of the settings are effective. Photography is clear throughout. D.

"THE BANKER'S DAUGHTER"

FIVE PARTS

By BRONSON HOWARD

A PICTURE OF QUALITY

Our State right buyers advise us that the demand for bookings on this feature is unprecedented.

If you are interested, wire us and our representative will call upon you with "THE BANKER'S DAUGHTER."

Beautiful lithographs, heralds, lobby displays and other attractive advertising matter.

Our next release is

"THE GREYHOUND"

By PAUL ARMSTRONG and WILSON MEINER

The Greatest Deep Sea Drama Ever Written

Produced by Wagenhals and Kemper

One of the Biggest Successes on Broadway

Enjoyed a successful run of twelve months at the Astor Theatre, New York and the Studebaker Company, Chicago.



SOLD ON STATE RIGHT BASIS ONLY

Life Photo Film Corporation

102-104 W. 101st Street

NEW YORK CITY

Riverside 6532

PROGRESSIVE

HARRY CAREY

—IN—
The Master
CracksmanTHE MOST THRILLING AND SENSATIONAL
ROMANTIC DRAMA OF THE DAY

IN 5 PARTS 300 SCENES

Wonderful Cast—Unusual Production

Brilliant Photography
Elaborately StagedEXCEPTIONAL PAPER, HERALDS,
SLIDES, CUTS AND PHOTOSNow {STATE RIGHTS} Now
{AND BOOKING}

Write, Wire or Call

Progressive Motion
Picture Corporation

505 TIMES BUILDING

Cable Address: NEW YORK
Promopict, N.Y.Telephone
Bryant 5535

REVIEWS OF LICENSED FILMS



The Kiss (Vitaphone, April 18).—Rather the picture of a state of civilization than a one-reel drama in this offering, which was written by Mary Edmund Jones. Margaret Gibson as the little stone girl, who determines to wear flannel clothes, George Holt as her poor father, William D. Taylor as the society man, Myrtle Gonzales as the latter's fiancée, Loyola O'Connor as the landlady, and Jane Howe as a minor character, but one that asserted itself for the worth while efforts during the short time on the screen. She was the other sales girl, Olympe Davis in the director. The stone girl has a poor but honest "sister," but the fact that the more she dressed at the same counter gains all the millionaires who come to buy the cause her to break open the china pig at home and to appear the next day in all the most up-to-date sherry. This attracts the attention of the kind of man she had better do without, and she is saved from a drunken downfall, only by the rigorous training of her youth, as the first glass of wine is about to pass her lips. Strangely enough the young man, her sweetheart, is only restricted to her with her assumption of plain clothes.

High Life Hits Slippery Slim (Essanay, April 18).—Victor Felt, Harry Todd, and Margaret Joella are a trio that can bring the reluctant smile to the front of any three can, but they must be given a better scenario than here presented, where most of the humor relies on trick photography. While they are ridiculous for a moment or two, this story of fun lags immediately and will be most amusing to the kids to whom the ridiculous antics of the madly moving pictures will appeal with their fairylike movement. Fast and furious is the action. The plot is negligible and the lighting slightly below the usual photoplay illumination. Slippery Slim is the lazy man who will not work. His fat wife does her best, but finally he writes her a note that he is committing suicide, and hiding his head from the rays of the sun and the light in a barrel, he goes to sleep, satisfied that his wife will not search for him when he is thought dead. The doctor and the nurse find him, and the doctor treats him with a solution of high life, which seems to be a kind of an elixir of exuberance. He can't get the barrel from his shoulders, so he runs around with it on. Later he gives all his tormentors a dose of the elixir, and finally they all fall into the river and the water cures them at once.

Doc Yak, Over the Fence and Out (Sells, April 17).—About one hundred feet merely to finish the reel with Red Head and Ma's Bullets Sidney Smith in the cartoonist, and he only gets started and then stops for the thousand-foot mark.

A Strenuous Hide (Lubin, April 18).—Trick drawings of the kind presented here afford welcome variety in a motion picture entertainment. In execution this film is similar to previous Lubin releases of this kind. It closes a reel with Guaranteed Rain-Proof.

Guaranteed Rain-Proof (Lubin, April 18).—There is just enough story in this split-reel farce, from the pen of E. W. Sargent, to give excuse for a prolonged chase, with a Hebrew clothier the pursuer and an innocent customer the pursued. He bought a suit of clothes falsely guaranteed not to shrink. A squad of police take part in the rather ridiculous mix-up. On the reel with A Strenuous Hide.

Ambitious Pa (Biograph, April 18).—Several good laughs are assured in this farce by the ridiculous appearance of a man deprived of his trousers, but attired in the billowy bouffant of a ballet dancer. The spectacle is in a hotel frequented by theatrical people, the proprietor of which has decreed that his daughter shall marry a theatrical manager. She has other ideas, however, and of course carries them out. The strange part of the principal fun-maker is due to a mistake in delivering the luggage of the company of traveling players. Altogether, an acceptable subject to complete a reel with Mixed Nails.

Mixed Nails (Biograph, April 18).—The superiority of this half-reel farce is due to a clever handling of a series of first-rate farcical situations, in which two entirely different wrong impressions of the attitude of their husbands. A letter intended for a stock broker goes to one wife, and the other is misled by a telephone conversation not addressed to her. While the husbands go fishing, the wives arm themselves with hatchets to make the homecoming pleasant. In the end we learn that the misdirected messages brought a fortune to the two families. Besides being well constructed the story is briskly acted and properly staged. On the reel with Ambitious Pa.

Broncho Billy and the Hatfield (Essanay, April 18).—Possibly this title has a double significance, for the dangerous snake in the grass, so far as Broncho Billy is concerned, has legs and arms and wears the badge of a sheriff. The human menace is active throughout the picture, whereas Broncho's encounter with the actual reptile occupies but a few scenes, in which the snake appears on a roadway and is promptly shot by the fearless cowboy. They are enough, however, with the foreground of the coiling rattler, to give an audience a few shivers. Apparently the sheriff wants to be rid of his deputy (Broncho) at all costs. He removes the bullets from the unsuspecting man's gun and then sends him to deliver a package in a distant village. His intention being to shoot him on the way. But Broncho has cartridges in his pocket, and after disposing of the snake he proves to be a better marksman than his enemy. The wounded sheriff is tied to a horse and sent back to town, and presently the deputy is appointed in his stead. M. Anderson's interesting work in a picture that holds the attention. Carl Stockdale and Marguerite Clayton assist in the performance.

Bobby as a Guardian Angel (Mellies-General, April 20).—To show how little material can make a satisfactory comedy if it is correctly staged, well acted, and photographed with the kind of rich light that one would expect from a film of foreign make, this short farce-comedy takes a slim shot and makes a satisfactory offering out of it. The child is a major part of the play, and qualifies as one of the best of child actors. The mother does not want the husband to go out for the evening, so that when his little son suggests that his father's head is swelling, the father puts the hat that Bobby has made on his head, and since the hat will no longer fit, believes him. A doctor is called, but soon the father discovers the trick, much to Bobby's disappointment. On a length with Handsome Harry Minds Shop.

Handsome Harry Minds Shop (Mellies-General, April 20).—To end the reel with Bobby as a Guardian Angel, a short farce-comedy is introduced, which shows how Handsome Harry chafes his friend the jeweler about the ease with which he might be robbed. Restive, the jeweler proposes to take a week off, and disguising himself, comes back the next day and robs the unsuspecting Handsome Harry of several valuable pieces. Harry beats his nation. It is presented with a high degree of artistry.

The Second Wife (Sells, April 21).—More of a character study as brought out by the necessary action than an active drama, this one-reel offering appeals to the heart interest solely by reason of the little girl, Ruth Hazzel. Harold Voshurch in the part of the man and Alma Russell as his second wife, complete the three principals. Satisfactorily set, explaining itself with ease, and perfectly presented as far as the photography is concerned, this play holds the attention for a fifteen minutes. A strong note seems to be the principal chord struck as the widower returns to his little girl with his second wife. The picture of the first wife is one of the difficulties, and later the wife seems to lose a necklace, which fact mightily disconcerts the husband. The necklace is found again, and the little girl manages to bring peace to the family boom. M. E. Jones is the author, with O. Hazzel as the producer.

Outwitting Dad (Lubin, April 21).—Billy Bowers, Frances Ne Meyer, Raymond McKee, and, best of all, O. N. Hardy, are the cast in this short farce-comedy that was written by J. Griffin and produced by A. Hotelling. The father turns the young man down, so the latter persuades the big, fat brother to pose as a desperado, and while the father is terrified by the pistols of the big fellow the couple run off and get married. Overacted at times, and not especially funny, this offering begins the reel with The Rube's Duck.

The Rube's Duck (Lubin, April 21).—This short farce is fast and furious. It is well played, with Billy Bowers and Jerald Haverer as the principal funmakers. The mannikin climbs out of somewhere, and a lot of other people join in as the rube tries to sell his duck. While the rube looks at the dramatic in front of his duck, the quacking of the duck within is mistaken for the infernal machine, until the bar is thrown into the tank of water, where at the duck swims serenely around. On a length with Outwitting Dad.

The Spirit of the Madonna (Essanay, April 21).—R. H. Calvert as the rich manufacturer, Richard C. Travers as the injured workman, and Gerda Hines as his wife are the three principals in one-reel offering, in which a number of minor characters do exceptionally well. The play strikes home at once, with its appeal to pathos. Not only that it is an exceptionally dramatic, but it will also be a strong appeal to the thoughtful for state insurance of the workman. Startling is the appearance of so good a subject in the length of one reel. Placed upon the screen with the very highest of artistic imagination, photographed with a delightfully clear result, the moment it starts the drama grips and continues to until the end. Surely a sob story, and an achievement for the author, we have nothing but good words for such a play as this. The workman is injured, and taken to his home, while the employer washes his hands of the whole affair. The boss is in desperate straits, and the wife goes to the employer for aid, but is repulsed. The employer has a hobby for expensive paintings, and buys a picture of the Madonna. That night, after he has again repulsed the poor woman, he is by now in dire circumstances, the Madonna seems to come out of her frame, and the replica of the poor woman, to plead with him. Moved by the vision, he helps the poor family.

Whiffles Hunts the Swag (Pathe, April 21).—This will cause howls of delighted joy, especially in France where the authorities do not allow the liberty to be taken with that is shown in this picture. From top to bottom the picture is remarkable for the clever and funny pantomime that every character presents. Whiffles, wonderful rooster, beats them all in his droolery. The plot is good, fairly clean, well pictured without a doubt, and carries laughs concealed in every unexpected turn. Whiffles has the police help him into the apartment of a stranger—and then makes them drunk on the owner's champagne, so that when the owner returns the police drag him away. When they find out their mistake, they come back for Whiffles, who has been amusing himself at the expense of the female visitor of the owner of the apartment. Then Whiffles tumbles into the arms of the police. On a length with The Straw Hat Industry at Fiesole, Italy.

The End of the Umbrella (Edison, May 9).—To one who has seen the others of this series, the versatility, again to the fore with the present offering, the seventh of the Dolly of the Dailies Series, must appeal with great force. Acron Davies is the author of the series, as well as the others. In reality it is more of a detective story than newspaper story, as the reporter is given unlimited time and credit to ferret out the mystery. Mary Fuller is the reporter, William Ogilvie the editor, and the cast includes Richard Hall, Margaret McWade, and Harry Rytine. Walter Edwin is the director. The plot concerns an old man, who is seen near the place where the explosion of the aqueduct took place. By the way, the explosions look like the blowing up of the ship at Panama, and that and the scenes around the construction of the aqueduct are highly realistic. The rest of the play is fairly well pictured, and abounds in interest as the deductive work is all done on the screen. The scenario shows lots of forethought, and is a notable number of the series. The action is concentrated. The duke is blown up, and the reporter is assigned to the job of finding the perpetrator. She takes the place of the cashier at the local restaurant, and leaves an umbrella, a clue that she found near the site of the explosion, in plain sight. By watching the customers she is soon able to detect the man who is affected by the sight of the umbrella and bring to justice, although she is almost killed in doing it.

Pathe Weekly, No. 22 (April 20).—Timely interest in the views of the ships which have our ears, in plain sight, by watching the guns in the coast defense, the Easter parade in three cities of the East, the I. W. W. agitation, and Edward Carson protected by the Ulster volunteers were some of the more interesting of the rather well-focused scenes.

LUBIN

TWO FEATURES EACH WEEK

"THE GAMBLERS"

5 Reels
By CHARLES KLEIN

Released Monday, May 4th—Through General Film Masterpiece Department

COMING SOON

"THE WOLF"

5 Reels
By EUGENE WALTERA COMEDY
every Tuesday
and SaturdayA DRAMA
every
FridayA Two Reel Feature
every Wednesday
and Thursday

FIVE RELEASES EACH WEEK

"THE INVENTOR'S WIFE"—2 Reel Drama
 "A PACK OF CARDS"—2 Reel Drama
 "THE GETAWAY"—Drama
 "HE NEVER FOUND OUT"—Comedy
 "A BLIND BUSINESS"—Comedy
 "CASEY'S BIRTHDAY"—Comedy Split Reel

Wednesday, April 29
 Thursday, April 30
 Friday, May 1
 Saturday, May 2
 Tuesday, May 5

SPECIALLY DESIGNED POSTERS

One and Three Sheets with Single and Split Reels—One, Three and Six Sheets with Multiple Features. Order from your Exchange or the A. B. C. Co., Cleveland, Ohio.



Lubin Manufacturing Company

PHILADELPHIA, PA.

Chicago Office:

184 West Lake Street



CURRENT PRODUCTIONS BY EDISON DIRECTORS

C. JAY WILLIAMS

Clarence and Percy's Sailing Party
 La, the Poor Indian
 In High Life

NOW MAKING PICTURES IN FLORIDA

NEXT—Martha's Rebellion—May 11

WALTER EDWIN

A Princess of the Desert
 When East Met West in Boston
 On the Heights

NEXT—Frederick the Great—3 parts—May 2

GEORGE A. LESSEY

The Brass Bowl—3 parts
 The Mystery of the Laughing
 Death
 The Mystery of the Silver Snare

NEXT—Her Grandmother's Wedding Dress—May 1

GILES R. WARREN

Author and Producer of Feature Films

Whitman Features Co.

Cliffside, N. J.

WEBSTER CULLISON

AMERICAN-ECLAIR DIRECTOR

Release—CABALLEROS WAY
Coming—STIRRUP BROTHER

LUCIE K. VILLA, LEADS

MANAGING DIRECTOR, WESTERN BRANCH
TUCSON, ARIZONA

J. SEARLE DAWLEY

Director—Famous Players Film Co.

Current Release: THE PRIDE OF JENNICO—Feb. 20th

FRANK POWELL

PRODUCER OF
FEATURE PRODUCTIONS

Pathe Frères

Next Release—"The Ghost"—3 parts—April 18

VITAGRAPH.

6 a Week---"LIFE PORTRAYALS"---6 a Week



"MAREEA, THE HALF-BREED"

Don't forget "A MILLION BID" and "GOODNESS GRACIOUS," or "MOVIES AS THEY SHOULDN'T BE"

THE VITAGRAPH COMPANY OF AMERICA,

"THE AWAKENING OF BARBARA DARE"—Drama Monday, April 27th
Her Puritanical schooling makes her impervious to all human sympathies. The advent of her little grandchild awakens all the latent tenderness of her nature. MARY MAURICE and an all-star cast.

"THE TATTOO MARK"—Drama. Two-Part Special Tuesday, April 28th
Its strange design leads to the reunion of brother and sister after years of separation. He sacrifices his life for her and aids her in the capture of a desperate band of criminals. S. HANKIN DREW, NED FINLEY and ADA GIFFORD are the leads.

"SETTING THE STYLE"—Comedy Wednesday, April 29th
THE FINNEGANS, JOHN BUNNY and JOSE BADLER accidentally set the style for the leaders of fashion. At the Annual Horse Show they are the center of attraction.

"TONY, THE GREASER"—Drama Thursday, April 30th
The poor fellow misinterprets the kindness shown him. But gratefully repays it with his own life in defending the home of the girl who befriended him. GEORGE COOPER and MYRTLE GONZALES in the leads.

"BUNCO BILL'S VISIT"—Comedy Friday, May 1st
Bill is a bold, bad man of the West. BUNNY threatens to annihilate him. FLORA FINCH, Bunny's wife, goes tired of listening to his boasts. She gets the drop on him, captures him and the \$500.00 reward.

"MAREEA, THE HALF-BREED"—Drama. Two-Part Special Saturday, May 2nd
The intensity of her love for a worthless fellow leads her to seek the life of his helpless infant. The same love restrains her from staining her hands with its blood. A gripping drama in which ANNE SCHAEFER gives a powerful interpretation of Mareea.

SIX A WEEK

"CUPID VERSUS MONEY"—Comedy Monday, May 4th
"THE OLD FIRE HORSE AND THE NEW FIRE CHIEF"—Comedy-Drama. Two-Part Special Tuesday, May 5th
"SANDY AND SHORTY START SOMETHING"—Comedy Wednesday, May 6th
"HIS LAST CALL"—Drama Thursday, May 7th
"MR. BUNNY IN DISGUISE"—Comedy Friday, May 8th
"THE ANTIQUE ENGAGEMENT RING"—Drama. Two-Part Special Saturday, May 9th

Vitagraph One, Three and Six Sheet Posters—7x9 Photos of Vitagraph Players

"BROADWAY STAR FEATURES," Surpassing All Previous Vitagraph Achievements

Released through the Special Feature Service, General Film Company
East 15th Street and Locust Avenue, Brooklyn, N. Y.

"LOST IN MID-OCEAN"

IN THREE PARTS. Depicting the most thrilling shipwreck ever filmed

"THE NIGHT RIDERS OF PETERSHAM"

IN THREE PARTS. A Powerful Dramatization of Organized Terrorism

And the

BIG BROADWAY SUCCESSES

"A MILLION BID"

IN FIVE PARTS. THE MOST POWERFUL PICTURE EVER MADE

AND "GOODNESS GRACIOUS"

OR "MOVIES AS THEY SHOULDN'T BE" THREE PARTS

The funniest laugh-producer in filmdom direct from their Record-breaking runs at the VITAGRAPH THEATRE, NEW YORK CITY

RELEASED THROUGH THE GENERAL FILM COMPANY by Arrangement with BROADWAY STAR FEATURE CO.

FOR SALE STATE RIGHTS

"THE CHRISTIAN"

ADAPTED FROM THE WORLD-FAMOUS NOVEL AND PLAY

By HALL CAINE

MAGNIFICENT LINE OF LITHOGRAPHS

For terms and particulars, apply

VITAGRAPH-LIEBLER FEATURE FILM COMPANY, 116 Nassau Street, New York, N. Y.

